New Musical Express

EVERY FRIDAY 8D

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WORLD'S **LARGEST** CIRCULATION OF **ANY** MUSIC PAPER

TOM JONES: 4 PAGE WELCOME HOME SPECIAL

BEE GEES LATEST

TOP POP NEWS

TEMPS DUSTY

CLIFF, HANK AMEN SPLIT!

TONY JOE WHITE's Sensational American Hit

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CHANGES '69

HUMBLE PIE

LOVE SCULPTURE

DAVID BOWIE

SAMSON

Changes designed by Sean Kenny

Wed. Oct. 8 Coventry Theatre
Thurs. Oct. 9 Town Hall Leeds
Fri. Oct. 10 Town Hall Birmingham
Sat. Oct. 11 The Dome Brighton
Mon. Oct. 13 Bristol Colston Hall
Tues. Oct. 21 Queen Elizabeth Hall London
Thurs. Oct. 23 The Usher Hall Edinburgh
Sat. Oct. 25 Odeon Manchester
Sun. Oct. 26 Empire Liverpool

One Performance Nightly 7.30.

MAKING HITS IS AS EASY AS PIE says TEMPS DENNIS

"MAKING hit records," claims Dennis Edwards, lusty lead singer of the Temptations, "is like making cakes. You just need the right basic ingredients and you're cooking. It's as easy as pie." The Temptations speak with authority. They've had more than twenty consecutive hits in America, seven of them Gold records. Current hits in Britain are the singles "Cloud Nine," and one with Diana Ross and the Supremes "Second That Emotion." Their combined album "TCB" was also a recent LP hit.

From RITCHIE YORK in America

Dennis Edwards, a tall, Birmingham, Alabama-born singer who speaks slowly and uncommittingly, joined the Temptations last July, when its former lead singer, David Ruffin, quit to pursue a solo career.

It was no secret that Ruffin had disagreements with both the Temps (as they call themselves) and his record company. After threatened legal action, Ruffin appears to be content with his lot at Motown, and has a hot debut single in the U.S., "My Whole World Ended."

"Yeah," admits Edwards, who's twenty six and engaged, "it was tough settling into the group, particularly when David Ruffin had been such an idol. It was something you can't really explain. You'd appear somewhere and David's fans would be there, and you could tell they weren't too sympathetic. All I could do was try and entertain as best I could."

It seems to have worked out well. The Tempts records are selling better than ever, and they've gained a lot of valuable TV exposure recently. Particularly notable was the recent TV special featuring them with Diana Ross and the Supremes.

Dennis spent a year singing with another Motown group, the Contours, and a short spell as a solo act, before teaming up with the Temps.

Currently, the group is spending eight hours a day in the studio, completing four tracks from which its next single will be chosen, and another album with Diana Ross and the Supremes.

The Temps are worthy exponents of the punchy, Motown production sound — each of their hits sounds as though years of work was spent perfecting it before it was recorded. Actually it only takes two or three hours to cut a side after the backing track has been put down.

Two takes

"We go into the studio, listen to the track a couple of times, then start working out the background harmonies. We always leave the lead vocal until last. Once we have all that together, it seldom takes more than one or two takes to finish off the song."

Dennis agrees that the vital catalyst in the creation of the Motown sound is strong material. "The songwriters are the backbone of it all. It's very important. Actually I believe all the fellers in the Temps have the capability of writing songs, but we sure don't have the time. That's why most of our hits are written by other people such as Norman Whitfield."

Lately the material has been much more complex in its melodic, and harmonic structure when compared with earlier Temps U.S. hits, such as "My Girl" and "Since I Lost My Baby." And on their latest single the group somehow manages to sound like a cross between the Swingle Singers and the Beach Boys, no mean feat.

"Yeah, it's true we're trying for a change," says Dennis. "We had one distinct sound before, which everybody tried to duplicate. Now we feel it's time to take it a little further, and get a second sound going for us. That's what the Beatles did, and in a way, we're aiming for it too."

He's an avid addict of the Beatles, and likes "Back In The U.S.S.R." from the double album. He also appreciates Marvin Gaye, Dusty Springfield and Aretha, although he prefers the Miracles' original version of Aretha's American single "The Tracks Of My Tears."

Like other Motown artists, he refuses to discuss the U.S. racial issue. "It's a touchy situation," he allowed, "and I wouldn't want to comment on it. I'm for equal rights, but I don't want to say anything more than that."

Future plans include several one nighters, among them a gig at New York's Madison Square Gardens; an hour-long TV special; and a tour of England. No definite dates have been set for the U.K. tour but their success in Britain is sure to make it happen soon.

Dennis Edwards refuses to accept recent criticism of Motown's policy of making its coloured groups suitable for white audiences and deserting their own people.

"When you're starting out it's natural that you play for predominantly Negro audiences, such as at the Apollo in New York. But as you become more popular, you go where the money is. And that is in the clubs. So you play there too.

"As for the Temptations, we like playing white clubs and we like playing the Apollo and we do both. We're back in the Apollo in June, and we're looking forward to it. You can really let your hair down.

We're not deserting anybody . . . we just play where we're booked. If it's a coloured club, great. If it's a white club that's great too. To make it, you gotta appeal to everybody.

After all everyone likes a little soul food, now and then whatever their colour or origin.

Another picture of the TEMPTATIONS from their "TCB" U.S. TV special starring with DIANA ROSS and the SUPREMES, which has yet to be seen over here. Temptations (l to r) are DENNIS EDWARDS, MELVIN FRANKLIN, PAUL WILLIAMS, EDDIE KENDRICKS and OTIS WILLIAMS. Supremes are CINDY BIRDSONG, DIANA ROSS and MARY WILSON.

Jethro Tullverised 'em

SAID Ian Anderson, who regards Edinburgh, where he was educated, as his home town and was in the Scots Capital on the second stop of Jethro Tull's seven-week British and Continental tour: "We try to raise the level of musical understanding a teeny, teeny bit . . . we try to help the pop thing a little bit which is ruddy bad anyway . . . we play to our limits every night."

BY JOHN GIBSON

That was backstage at the Usher Hall. Out front Jethro, playing to a brimming over house, promptly went out of their way to prove it. They surely helped educate a fanatical audience; they did something for pop in filling this expensive-to-rent hall for this first time in two or three years; and they did play to what seemed like their limits.

The fans, softened up by Terry Reid and Savoy Brown, were all set up for the first barrage, the familiar "Nothing Is Easy." Hot, breathy Anderson flute and there was more where that came from. "Play In Time" was out of a similar groove.

Then a taste of something to come — the group's imminent single, "Sweet Dream." A frenetic thing with too much vocal in it for me, but undoubtedly commercial in spite of what some people in the record industry have predicted. "As long as it gets into Top of the Pops we don't care what happens," said Anderson. The remark brought a mini Hampden Roar.

On to "Fat Man," with Anderson picking up a mandolin and Martin Barre switching from guitar to flute and Glenn Cornick slinking off into the wings.

"He's a funny lad, Glenn," quipped Anderson, the capacity house hanging on to his every word. "We caught him listening to an Amen Corner LP the other night!" By now the audience (the ticket agency claimed they could have filled the hall twice over) were ripe for Clive Bunker's drawn out drum showcase.

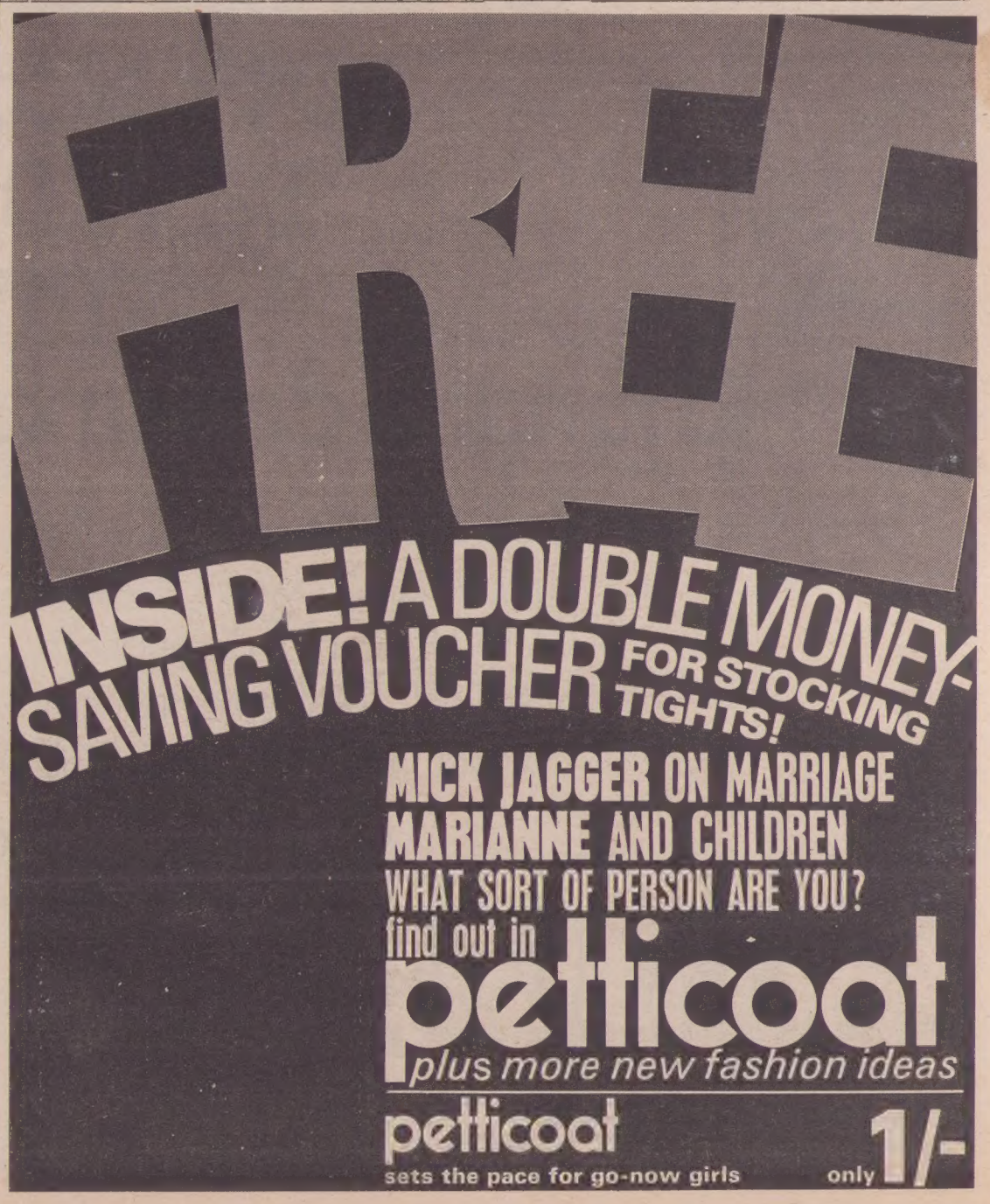
Altogether an out and out triumph, the likes of which hadn't been seen in Edinburgh in years.

In a word . . . this audience was TULLVERISED.

Do clever girls miss out on sex?

See Mirror Magazine next Wednesday. Free with the Daily Mirror.

MIRROR MAGAZINE



POP BUSINESS JOKE: 'By Christmas it will be THE Bee Gee'—BUT IT'S UNLIKELY TO COME TRUE. NME's RICHARD GREEN EXPLAINS WHY

BARRY (left) and MAURICE GIBB looking extremely happy as they plan their future together which includes some good news for their fans. (See feature and news story on centre pages).

BARRY PLANS THANK YOU TOUR FOR LOYAL FANS

THE current pop business joke is: "By Christmas, it'll be the Bee Gee!" Don't be so sure, though. Barry states definitely that he and Maurice are together to stay and the pair of them are making joint plans for the future.

During all the furore over first Robin and then Colin leaving, various accusations have been flung back and forth. Of late, however, Barry has kept silent on the troubles.

Following a court decision last Friday to the effect that Barry and Maurice can go out as the Bee Gees, I spoke to the elder brother at his luxury house which stands not a chart's length away from trendy King's Road, Chelsea.

"Colin lost complete interest in the group," Barry accused. "During the first week of the last recording session he didn't turn up once. He said 'Call me if you need me.' A dedicated Bee Gee doesn't do that. He also told some Press people that he was only interested in the money.

"He said the Bee Gees wouldn't survive when Robin left — I was never under the impression that Colin Petersen was a fortune teller!"

Vince Melouney was the first Bee Gee to go his own way. He spent several months trying to make a go of Ashton, Gardner and Dyke but since then has more or less disappeared.

Still friends with Vince

"He's still a friend, he comes round here for drinks," Barry pointed out.

THEN ROBIN WENT AND OF THIS MOVE, BARRY SAYS: "THE LAST TIME I SLAMMED OUT WAS THREE MONTHS AGO WHEN I SAID I COULDN'T WORK WITH ROBIN AGAIN. SINCE THEN, HE'S HAD THE DAGGERS OUT FOR ME. I DIDN'T KNOW HE HAD LEFT UNTIL I READ IT. HE DIDN'T SAY GOODBYE OR TELL OUR PARENTS HE WAS LEAVING, THAT'S WHAT ANNOYED ME."

The critics, too, upset Barry by their predictions of doom and disaster for the remaining duo. "Things have not changed as much as people think they have," commented Barry between sipping his mug of tea. "Maurice and I could be the Bee Gees for the next five years.

"Though we've given the public a confusing time, we should have the chance to prove that we are the Bee Gees. The Bee Gees are not dead and don't intend to be. I just ask the critics to back off a bit and give us a chance, we just want a little leeway.

"MOST OF THE DEE JAYS AND CRITICS CRUCIFIED THE RECORD, THEY DIDN'T GIVE IT A CHANCE. WE'RE STILL CAPABLE OF MAKING THE SAME RECORDS AS WE DID BEFORE.

"They forget Maurice is capable of playing about seven instruments, most of the backing tracks on the records were all him, and I sang lead on four or five of the hit singles. So how can the Bee Gees' sound be finished?

"Robin has a more heartbreaking sound in his voice, it's more emotional. Whatever he does now is his business. The critics may say we can't do it with the next record. They will, you watch.

"They've had their fun and at first I was upset by all the write-ups but now it's a bit of fun for me. They obviously still don't know who writes the songs. They will realise that we both write songs."

While Barry took a phone call from his manager, Barnaby the pony who goes around disguised as a dog, decided to eat both Barry's girl friend, Linda, and I. He was, Linda laughed, happy with my recent report that he doesn't like the Mini. Now he can get more rides in bigger cars.

RATHER THAN HAVE AN ADVERSE EFFECT ON THE BEE GEES, THE SPLITS SEEM TO HAVE CAUSED THE REVERSE. BARRY TOLD ME THAT THE GERMAN FAN MAIL HAS DOUBLED SINCE COLIN LEFT AND "DON'T FORGET TO REMEMBER" REPLACED "TOMORROW TOMORROW" AT THE CHART TOP THERE.

Thirty piece orchestra

A two-week tour covering eight major cities is being planned to take place in about six months' time with the Gibb brothers being accompanied by a thirty-piece orchestra and Maurice playing piano, bass, lead guitar and other instruments.

"We'll get another record out and gain a bit more confidence from the kids and thank those who bought the last one. They didn't need to buy it, they could have turned round and said 'forget it' after all the trouble," he went on. "The tour will more or less be our debut as the Bee Gees — I mean the Bee Gees as they are going to stay. If we split anymore, we won't be the Bee Gees.

"I really want to tour more than anything, Richard. In six months, after two more hits, we'll do a full-length tour with big supporting artists for the first half. The last tour, Dave Dee closed the first half and it opened with Grapefruit, but it was all groups. Now people want more variety. Next time, we'll get someone who's not in a group."

No decision has been taken on the next Bee Gees single, but Barry was able to reveal: "There's a few tracks which I have the demos of. The ballad called 'If I Only Had My Mind On Something Else' is the one I'm very keen on at the moment. It's a long title, but it can't be any other."

Yet another call from the manager, then Barry returned to the couch and said happily: "The new label will be out in November, that's what that was all about. Robert suggested G.G., just the initials, for Gibb and Gibb the two brothers, you see. I thought of Lord, the flip side of the last single — it doesn't have to mean God or anything like that.

Capturing U.S. sound

"I'M CONCENTRATING ON CAPTURING THE AMERICAN SOUND HERE AND EVERYONE WHOSE HEARD PAT ARNOLD'S RECORD IN AMERICA HAS SAID 'IS THIS PHIL SPECTOR'S NEW RECORD?' THAT'S A GREAT COMPLIMENT."

Barry is insistent that he will get a hit for Pat and doesn't mind if her next British single isn't on his own label, even though it will mean a smaller percentage for him.

For no apparent reason, we talked about skinheads and Barry recalled: "We had them in Melbourne about five years ago, they were called sharpies. They didn't play games, they used to murder people in back alleys." He went on about shark fishing on Christmas Day and said that people did things according to seasons and what have you because they were natives of that country.

"Why didn't we do that?" Linda asked. — "Because we're not natives, that's why," Barry told her and she went quiet again.

DAVE CLARK FIVE
Put a little love in your heart Columbia DB 8624

NEW
Lennon/McCartney
songs by

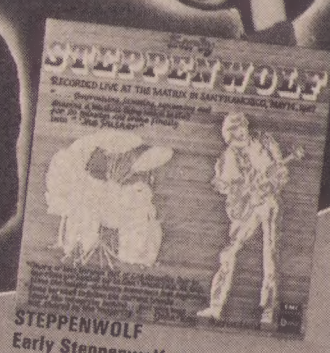
ORANGE BICYCLE
Carry that weight
You never give me your money
Parlophone R 5811

THE LA-DE-DA BAND
Come together
Parlophone R 5810

BROWNHILLS STAMP DUTY
Maxwell's Silver Hammer
Columbia DB 8625

STEPPENWOLF
Magic Carpet Ride Stateside SS 8027

... and their latest album



STEPPENWOLF
Early Steppenwolf Stateside SSL 5015

THE FAMILY DOGG
Arizona
Bell BLL 1077

Mireille Mathieu
Hold me
Columbia DB 8621

VINCE HILL
Little Bluebird Columbia DB8616

The Mar-Keys Black Stax STAX 132
Mountain Dreams of Milk and Honey Bell BLL 1078
Roger Whittaker The Leavin' Columbia DB 8613
The Climax Chicago Blues Band Like Uncle Charlie Parlophone R 5809
The Wedgwoods In Rainbow Valley Columbia DB 8619

EMI

E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Square, London W1A 1ES

HANK AND CLIFF KEEP HIT IN THE FAMILY

HANK AND CLIFF pictured together to promote their joint record "Throw Down A Line," written by Hank.

WITH "Throw Down A Line" firmly in the Top Ten, and looking very much a chart topper, I asked Hank Marvin over a recent Guinness if Cliff had needed any persuasion into recording the song, which of course was written by Hank.

By GORDON COXHILL

'Everybody liked Throw Down A Line'

"No, none at all. He flipped over the number as soon as he heard it, I'm glad to say. I think he liked it partly because it gave him a chance to sing with some guts again, after a string of lighter singles, and partly because I wrote it.

"Not that he would record a song just because I wrote it, but I think he was pleased that the number came from within the family, if you see what I mean.

"The record seems to be selling very well, I'm glad to say and it would be very nice to have a No 1 again. It's been two years since I was last in the charts, and I don't really have to tell you how good it feels."

Hank only just missed another chart entry with his own record, "Sacha," which hovered just under the Top 30 for a few weeks. "I still haven't quite given up hope," he told me, "but I was disappointed that it didn't get many radio plays.

Satisfaction

"It seems ridiculous that so many producers have a thing about instrumentals, but there it is. At least I have the satisfaction of knowing I had a good record there."

How I wondered, do Cliff and Hank gauge reaction to a potential single? "I think Cliff and myself do it the same way," he answered, taking a healthy swig from his glass.

"We play the record to people in the office, then a few people in the business we respect, and finally to friends outside the business. The reason we were so knocked out with 'Line' was that nobody, even people with nothing at stake, disliked it.

"Usually somebody will be polite and say it's not his cup of tea, but with this one, everybody was enthusiastic. Once, back in the early days, we had a fan club convention and played the fans a potential single.

"If I remember rightly it was 'Please Don't Tease.' They all said it was a smash, and we put it out, I don't suppose you remember, but it got to No 1."

Much as Hank is involved with Cliff Richard (projects like a tour of the Far East this month, a recently completed cabaret stint up North, and a mini-concert tour of Britain in November) and his own plans, he finds the time to keep up with the musical trends and innovations.

He told me he enjoyed the Deep Purple concert with the Royal Philharmonic Orchestra — which is reviewed elsewhere in the NME this week, and is very interested in the things Jethro Tull and Blind Faith are up to.

"Eric Clapton is a better guitarist than me," Hank said, without the slightest trace of immodesty. "I agree that in music it is difficult to say which is good, let alone which is best, but I sit at home and listen to Clapton and he is such a magnificent technician.

"It's all a question of environment. I was interested in the blues as a youngster, but went through skiffle, met Cliff and the others, and we got into the type of music we did.

"It has been a very time consuming eleven years, and sometimes you get so involved with your own scene, there just isn't time to look around and see what everybody else is up to.

"One day I happened to hear the Cream and I couldn't believe it. I had to sit down and wonder what these strange sounds were that Eric was getting out of his guitar.

"You see, his musical life has been steeped in blues, and he hasn't had the outside influences to change his path.

"Could I play exactly the same way he does? I don't know, but there's not much point in doing so even if I could. But to get back to what's happening in pop. There is a lot of good music about, so much in fact that I'm afraid not everybody who deserves the breaks is going to get them.

"I know at least two acts, completely unknown, who are good enough to make it, But how? There aren't sufficient exposure media open, and this business isn't getting any bigger.

"But what does frighten me, no, that's the wrong word, annoy me, is the attitude of a lot of the new talent.

The new SHADOWS line-up (l to r) HANK MARVIN, ALAN HAWKSHAW (back) who replaces Bruce Welch, BRIAN BENNETT and JOHN ROSTILL, who talks about touring with Tom Jones in this week's supplement.

Needs an act

"I agree that the music is the most important thing, but everybody, no matter their reputation, needs a definite stage act, a presence, and a decent speaking voice.

"No audience likes to strain their ears, listening out for the introductions. And nothing's worse than a group coming on stage and then spending ten minutes tuning up, while the lead singer looks bashful and mumbles apologies into the mike.

"However good the group may be once they get started, that sort of thing takes the edge of any performance. Still, we've had a lot of time to learn. I hope the newcomers learn quickly."

I was surprised to learn that Hank still suffers from nerves before every performance. "It's usually just before the curtains open," he told me, "and I'm waiting in the wings.

"As soon as I'm on stage, and we go into the first number, I'm all right. I'm told that my nerves don't show, but I can certainly feel them in my stomach.

"I remember once looking at my guitar in my hand just before I went on stage and it was shaking all over the place. I had to hold it still with my other hand.

"I've learned to disregard my nerves now, because I know they'll go away, but I can imagine how anybody must feel who's making their debut in a big concert.

"A few weeks back I went down to Walthamstow, where EMI have an office, and 30 or 40 girls were in one room, phoning up dealers and explaining why they should stock another thousand copies of Hank Marvin's latest record.

"I had to speak to the girls, and suddenly realised I hadn't the vaguest notion of what I was going to say. I think that was the most nervous I have been for a long time."

I asked Hank why there had been a sudden resurgence of interest in live performances by Cliff and the Shadows. "There isn't really," he replied, "but I can understand how you come to think that.

"Cliff works steadily all the year round, but a lot of his dates are gospel concerts which aren't really publicised, and of course the vast majority of the public don't hear about them.

"The thing is, it's been on the cards for Cliff to go to Japan for months now, and he's only just got time enough to make it later this month. The office suggested reforming the Shads to go with him, and we agreed . . . all except Bruce that is.

"We've brought in Alan Hawkshaw who plays piano and organ. Then it was decided to have a week's cabaret just to get the act together, and iron things out. Then Cliff did a week to get back into shape.

"Then, along came the idea of doing a few concerts around Britain. It was something new, and we haven't done anything like it for a long time, so we decided to go ahead.

"It's just that everything has to be fitted in, and the last and the next month or two were the best times.

"I enjoy performing, but I don't like being away from home for too long at a time. I have to find time for my writing, which is very relaxing, besides providing me with a few bob, and I must find a way of improving my guitar playing!"

And on that sharp note, Hank and I downed our beers.

WHO'S WHERE

Week beginning October 3

ONE NIGHTERS

RAY CHARLES: Newcastle City Hall (3), Birmingham Odeon (4).

OSCAR PETERSON: Bristol Colston Hall (3), London Queen Elizabeth Hall (4).

BEN E. King: Tottenham Royal & Paddington Cue (3), Dunstable California (4), Birmingham Top Rank (5), Purley Orchid (6).

JETHRO TULL: Brighton Dome (3), Hull City Hall (6), Leeds Town Hall (7), Birmingham Town Hall (8).

TOM PAXTON: Birmingham Town Hall (3), Liverpool Empire (5), Britol Colston Hall (6), Hemel Hempstead Pavilion (8), York University (10).

ROBERT PARKER: Sunderland Annabelle's (3), Oswestry Plaza (4), Cleethorpes Winter Gardens 6).

PINK FLOYD: Birmingham University (3), Reading University (4), Loughborough College (10).

FLEETWOOD MAC: Bristol Colston Hall (4).

PENTANGLE: Royal Albert Hall (4), Glasgow Concert Hall (10).

FAIRPORT CONVENTION: Lancaster University (4), Croydon Fairfield Hall (10).

AMEN CORNER: Boston Gliderdrome (4).

SCAFFOLD: Sunderland Empire (5), Salisbury Playhouse (6), Bradford University (7), Southampton Nuffield (8).

JOSE FELICIANO: London Palladium (5).

CHICKEN SHACK, KINKS, VAN DER GRAAF GENERATOR: London Lyceum (5).

TREMELOES, MARMALADE: Newcastle City Hall (6).

KING CRIMSON: Gillingham Village Of The Damned Blues Club (6).

JACQUES LOUSSIER: Chatham Town Hall (7), Royal Festival Hall (10).

HUMBLE PIE: Coventry Theatre (8), Leeds Town Hall (9), Birmingham Town Hall (10).

LEE DORSEY: Edgware White Lion (10).

DESMOND DEKKER: Sheffield Top Rank (10).

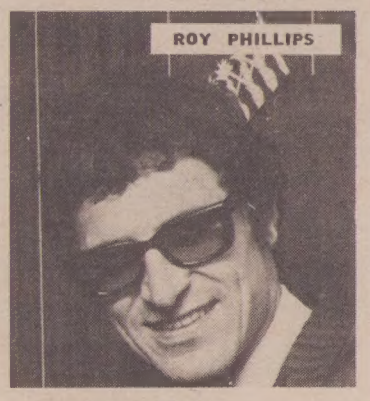
SHOW / CABARET

Both from Oct 5 for one week

SIMON DUPREE AND BIG SOUND: Stockton Fiesta and Middlesbrough Showboat.

JOHN DANKWORTH, CLEO LAINE: Cardiff Tito's.

LIFE-LINES of the PEDDLERS



	Trevor Morais	Tab Martin	Roy Phillips
Real name:			
Birthdate:	16.10.43	24.12.44	5.5.43
Birthplace:	Liverpool	Liverpool	Parkstone
Personal points:	5ft. 11in.; 12st. 7lb. brown eyes, brown hair	5ft. 10½in; 11st. 10lb. green eyes, blonde hair	6ft. 2in.; 11st. 7lb. brown eyes, brown hair
Brothers and sisters names	Christine and Pat (stepsisters)	Stephen	
Wife's name:		Kathleen	
Children:		Lisa (3)	
Present home:	London	Wembley	London
Instruments played:	Drums, tenor, alto, vibes	Bass guitar	Organ, piano, guitar
Where educated:	Liverpool	Yorkshire	Bournemouth
Former occupation before showbusiness:	Trainee chef		Photographic engineer
Musical education:	Self-taught	Self-taught	Took lessons for three years
First public appearance as amateur:	St. John's Youth Club, Liverpool, when a teenager	Working men's club at the age of 16	Don't remember
First professional appearance:	Paris, 1963	Great Windsor Palace, 1960	Great Windsor Palace, 1960
Compositions:	Several instrumental numbers together with Roy		Compositions with the two other members
Biggest influence on career:	Nothing in particular, but always wanted to be a musician	Cyril Smith	Rabbi Murphy
Hobbies:	Sleeping, motor car racing	Golf and my family	Golf and keeping out of trouble
Favourite colour:	Black	Brown	White
Favourite food:	Prawn cocktail salads	Anything that is spicy with garlic	Indian
Favourite Drink:	Brandy and Coke	Scotch	Bottles of Scotch
Favourite Clothes:	Clothes that are "geary"	Well-styled "gear" clothes	Very dreary
Favourite singer:	Joe Williams	Joe Williams	Morgana King
Favourite actor/actress	Rod Steiger and Maggie Smith	Hywel Bennett and Vannessa Redgrave	Derren Nesbit and Audrey Hepburn
Favourite bands/ instrumentalists:	Thad Jones, Mel Lewis, Gary Burton	Mel Lewis, Gary Burton, Henry Mancini	Duke Ellington, Art Tatham
Favourite composers:	Johnny Mercer	Blood, Sweat and Tears	Lennon and McCartney
Favourite groups:	Beatles	Mercedes Benz Coupe	None
Car owned:	Marcos and Mini	Driving my car	Rover
Miscellaneous likes:	Ronnie Scott	Musicians running down other musicians	Nice dogs
Miscellaneous dislikes:	Secretary waking me up, Mervyn Conn!	Roy Phillips	Horrible dogs!
Best friend:	Tony Walmesley (road manager)	Appearing at the Royal Albert Hall	Father
Most thrilling experience:	Watching Shirley Bassey rehearse	Two goldfish	Receiving first royalty cheque for 16s. 3d.
Pets:		To remain happily married and have more children	
Ambition:	To buy the house at the end of the Mall		To have peace of mind

COMMON TO ALL

TV debut: "Scene at 6.30." **Radio debut:** "Pop North." **First big date:** Royal Albert Hall, 1967. **Cabaret debut:** Club Latino, South Shields, 1967. **London theatre or cabaret dates:** Royal Albert Hall, Hatchetts Club. **Important engagements abroad and provinces:** United States, Australia, Germany, all provincial towns i.e. Manchester, Newcastle, Sheffield etc. **Current hit:** "Birth." **Albums:** "The Fantastic Peddlers," "Peddlers Live At Pickwick," "Three Wheelers," "Three In A Cell." **Present disc label:** CBS. **Other label in past:** Philips. **Recording manager:** Cyril Smith. **Personal manager:** Cyril Smith. **Road manager:** Tony Walmesley.

The Birth of probe

SOFT MACHINE
Soft Machine
Probe SPB 1002

THE MYSTIC NUMBER
NATIONAL BANK
The Mystic Number
National Bank
Probe SPB 1001

BILLY MESHEL
The Love Song of
A. Wilbur Meshel
Probe SPB 1003

EMI

EMI RECORDS (The Gramophone Co. Ltd.), EMI House, 20 Manchester Square, London W1A 1ES

THE GREATEST RECORDING ORGANISATION IN THE WORLD

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PAUL MONDAY

'HERE COMES THE SUN'

c/w 'MUSICAL MAN' mca-u.k. MK 5008

GEORGE HOWE

'MAXWELL'S SILVER HAMMER'

c/w 'SPAIN' mca-u.k. MK 5007

MATTRESS MAD JAM

FAT MATTRESS: † Naturally (Polydor)

A SINGLE using practically every recording trick in the book, and very effectively, too—particularly as it builds up to the pulsating climax where the group sounds as if it's jamming like mad and enjoying every second of it. Very infectious enthusiasm.

Fat Mattress, of course, are already picking up good sales for their first album and now they're trying for the singles chart. Whether they'll make it is debatable as it's a rather way-out number, written by group members Neil Landon and James Leverton, with not a lot of melody and certainly isn't the sort of thing you'll hear the errand boys whistling.

To my ears it's great, with some superb guitar from Noel Redding, ex-Jimi Hendrix, and the musicianship alone makes it all worth while. I hope it makes it.

FAT MATTRESS "ship-wrecked" (l to r) JIMMY LEVERTON, NOEL REDDING, NEIL LANDON and ERIC DILLON.

Steppenwolf try with big U.S. hit

STEPPENWOLF: † Magic Carpet Ride (Stateside)

JUDGING by their albums, Steppenwolf haven't that much to offer that couldn't be bettered by a lot of other groups — but I do like this single. It's simple, it's fun and it rocks along with an excitement and an unpretentiousness currently in short supply.

Penned by the group's John Kay, and a big U.S. hit for them, it opens with distorted guitar, employs organ to underline the vocal breaks and has a riff reminiscent to "Not Fade Away." Good basic rock — and with radio plays could be a hit here too.

✱ TIPPED FOR CHARTS
† CHART POSSIBLE

LATEST SINGLES reviewed by JOHN WELLS

MARK WIRTZ: Caroline (CBS)
● Here's Mark Wirtz, tongue in cheek, with a song about a girl called Caroline who's more interested in keeping fit than dating.

A superb bit of corn, complete with clop-clop horses hoofs and huming '20's vocal backing and plummy spoken verse.

Wrtiten by Chas Mills and Mike Leander and hardly destined for No 1, but could pick up a few useful sales from people who like a giggle. At least I HOPE it's MEANT to be funny!

MAR-KEYS: Black (Stax)
● What you'd call a funky soul instrumental I suppose. Brass dominated, with guitar breaks and use of piano and organ, it leans heavily on the group's "Last Night" classic. But has little to recommend it — except to dancers and the Johnny Howard Orchestra who will find it right up their street.

SUE LYNNE

SUE LYNNE: Baby, Baby, Baby (RCA). A very catchy song in the "Goodnight Midnight" mould bouncily sung with all the happy attack associated with Clodagh Rodgers and with enough plugs, strong enough to make the charts. Produced by Chris Andrews.

CLIFTON CHENIER: Black Gal (Action). One of the "in" sounds at the moment and certainly excitingly new. If you always thought of the accordion as being a squeeze box just wait until you hear Clifton play it! Folk blues with a difference — a heck of a difference!

WHITE TRASH COVER BEATLES

WHITE TRASH: ★ Golden Slumbers/ Carry That Weight (Apple)

AS if one Beatles song wasn't enough White Trash have taken two from the "Abbey Road" album and combined them into one number, using the verse of "Golden Slumbers" and the sing-a-long chorus of "Carry That Weight."

The result is a disc that varies from wistful to rocking, using church organ, violins and piano with never a dull moment and all credit for this to White Trash who prove they are certainly not aptly named.

This is the record of the week for me and although the group are not all that well known at the moment that will shortly be corrected. A certain hit, I'd say.

WHITE TRASH (l to r) IAN CLEWS, FRASER WATSON, TIMI DONALD and RONNIE LEAHY.

Power house from ex-Hawkins lead

DOROTHY MORRISON: † All God's Children Got Soul (Elektra)

IF hymns were performed in church like this all the time I'd be taking the cloth myself! This is a real power house of a number from Dorothy Morrison, late of the Edwin Hawkins Singers, and if she keeps up this sort of standard she is shortly going to become a name to reckon with.

Opens quietly with just Dorothy's solo voice then in crash organ, piano and drums and the whole lot lets rip.

If there is a fault it's that vocal and backing seem to be trying to out-do each other and Dorothy's voice sometimes looses.

PENNYWORTH: Malena, Malena (CBS). Driving beat really forces this along and though not very original, all right for clubs and dancing; but not likely to pick up massive sales

SUZANNE HARRIS: Go Out And Multiply (Polydor). From the title I didn't know what to expect! But in fact this is a lovely little song gently protesting about worlds starving and unfortunate children tenderly sung by the clear voiced Suzanne.

BULLDOG BREED: Portcullis Gate (Deram). If you try dancing to this you'll probably drop exhausted after one minute — it's that fast. Everything's there, all happening — very quickly but with an unintelligible lyric and hardly any melody.

DAWN CHORUS: A Night To Be Remembered (MCA): A number which builds nicely with some effective tempo changes and the group doesn't let the interest drag for a moment. Not a strong enough song for the charts, though.

BREAD: Dismal Day (Elektra). Vocal harmonies reminded me at first of the Hollies, which can't be bad, and this group has certainly got an interesting sound going for them. Easy dance tempo, good accompaniment, not a strong enough number.

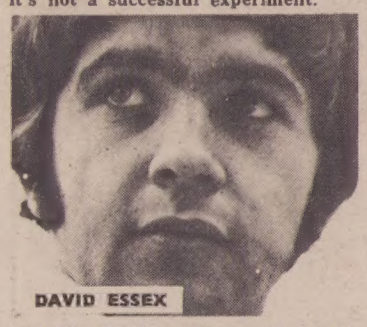
THE EMOTIONS: Somebody New (Deep Soul). The group's name and the label almost sum up this single. I'll just add that the girl lead vocal has a pleasantly sexy voice, there's a nice beat and a strong melody. Unfortunately I can't see it getting the plugs.

THE NEW FACES: There Is An Island In The Sun (Decca). Hawaiian guitars, a faint hint of steel drums and attractive harmonies waft us across to a sun drenched island paradise. Great to listen to on a rainy Monday morning, but NME's charts are compiled on Wednesdays.

THE INCROWD: Where In The World (Deram). Thumping beat leads into almost rasped but attractive vocal, helped by a forceful backing which really drives the number along. Strangely familiar chorus and almost strong enough to get a touch.

THE MOOD-MOSAIC: †A Touch Of Velvet — A String Of Brass (Columbia). Written, produced and arranged by Mark Wirtz this really is an exciting blend of voices, sometimes used like instruments and a power house orchestra, getting up to all sorts of tricks. I like it immensely.

THE CATS: William Tell (BAF). I doubt if classical fans will recognise this, but it is in fact the famous William Tell Overture given a blue beat treatment. It's worth hearing just out of interest, but to my ears it's not a successful experiment.



DAVID ESSEX

DAVID ESSEX: The Day The Earth Stood Still (Decca). It sounds like Barry Ryan singing Paul, but is nonetheless very effective, though at times I thought David's excellent voice was "stretched" just a bit too much. On first hearing, not an instantly commercial number, but it grows on you.

★ **DEREK JOHNSON** is in South America covering Brazilian Song Festival.

Can Ray prove me wrong?

RAY CHARLES: †We Can Make It (Stateside)

OPENS with a beautifully controlled, ponderously thumping organ setting off Ray's soulful voice to perfection and slowly builds in tempo with orchestra swirling in the background.

A really heartfelt number and a classic of its kind, and if he features it on his current tour here it will be one of the highlights of his act — a really great number for a show, packed with subdued emotion.

As for its chances in the singles chart, I'm not so sure. Ray hasn't had much luck in this quarter for some years now, and as splendid as the treatment is, I'm not convinced the song is strong enough. I'd love to be proved wrong, mind you.

BYRDS: I Wasn't Born To Follow (CBS)
● Taken from the "Notorious Byrd Brothers" LP and issued as a 45 presumably because it's on the soundtrack of Peter Fonda's film "Easy Rider," this is an utterly enchanting single.

Folk-rock Byrds as opposed to country-rock, it's a wistful appealing song written by Goffin and King that wafts along on those so warm and beautiful Byrd harmonies that seem to reach out from the record and envelop you.

Half-way through, the acoustic gives way to a short passage of reverberating electronic sounds that, odd as it may seem, do not sound out of place. The number also has some of the qualities that made early Byrds material so commercial.

JAMES BROWN: World (Parts 1 and 2) (Polydor)
● I remember seeing James Brown when he appeared here a few years ago and it was the most visually exciting show I've ever seen — and I love to see Soul Brother No 1 doing this two-part number on stage. But to be honest, I can't say I'm too keen just to hear it on record.

A real powerhouse effort with Brown's wailing, sometimes shouting vocal set to thumping, yet intricate backing from his justifiably famous Band. A cert for James Brown fans, but not for the masses as there's virtually no melody.

PAUL REVERE AND THE RAIDERS: We Gotta All Get Together (CBS)
● How long have Paul Revere and the Raiders been trying to make the charts over here? I've lost track of the years but it's still going to be some time yet before they repeat their U.S. success and this is far from being the strongest material they've released here.

There's a reasonable catchy chorus but the backing arrangements are needlessly complicated and detract rather than enhance Mark Lindsay's vocal. I'm loathe to say it, but I've heard it all done better . . . years ago.

TROY DANTE: Behold (MCA). Guitar and drum thump beat backs Troy's vocal on this Gordon Mills / Barry Mason production which swings happily. Not a strong melody but an infectious sound which sweeps merrily along.

THE STAPLE SINGERS: For What It's Worth (Soul City). The one thing you can't hear on this disc are the singers! Well almost. It's mainly percussion and guitars with the voices used almost as backing sounds. The song, I felt, had a lot of promise, but I can't say the same for the production.

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NME TOP 30

(Week ending Wednesday, October 1, 1969)

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	BAD MOON RISING....Creedence Clearwater Revival (Liberty)	7	1
2	2	JE T'AIME . . . MOI NON PLUS Jane Birkin & Serge Gainsbourg (Fontana / Major Minor)	7	2
4	3	I'LL NEVER FALL IN LOVE AGAIN.....Bobbie Gentry (Capitol)	5	3
3	4	DON'T FORGET TO REMEMBER.....Bee Gees (Polydor)	7	2
10	5	A BOY NAMED SUE.....Johnny Cash (CBS)	3	5
7	6	TOO BUSY THINKING ABOUT MY BABY Marvin Gaye (Tamla Motown)	10	3
11	7	THROW DOWN A LINE Cliff Richard & Hank Marvin (Columbia)	4	7
8	8	GOOD MORNING STARSHINE.....Oliver (CBS)	8	8
5	9	NATURAL BORN BUGIE.....Humble Pie (Immediate)	8	5
6	10	IN THE YEAR 2525.....Zager & Evans (RCA)	9	1
14	11	IT'S GETTING BETTER.....Mama Cass (Stateside)	6	11
25	12	LAY LADY LAY.....Bob Dylan (CBS)	3	12
9	13	VIVA BOBBY JOE.....Equals (President)	9	6
16	14	PUT YOURSELF IN MY PLACE..Isley Brothers (Tamla Motown)	5	14
12	15	HARE KRISHNA MANTRA.....Radha Krishna Temple (Apple)	3	12
19	16	CLOUD NINE.....Temptations (Tamla Motown)	6	13
21	17	I'M GONNA MAKE YOU MINE.....Lou Christie (Buddah)	3	17
27	17	I SECOND THAT EMOTION Diana Ross & the Supremes & the Temptations (Tamla Motown)	2	17
●	19	NOBODY'S CHILD.....Karen Young (Major Minor)	1	19
23	20	SOUL DEEP.....Box Tops (Bell)	3	20
13	21	MY CHERIE AMOUR.....Stevie Wonder (Tamla Motown)	12	3
22	22	MARRAKESH EXPRESS.....Crosby, Stills & Nash (Atlantic)	5	15
17	23	BIRTH .....Peddlers (CBS)	4	17
18	24	SAVED BY THE BELL.....Robin Gibb (Polydor)	13	2
●	25	DO WHAT YOU GOTTA DO.....Four Tops (Tamla Motown)	1	25
15	25	HONKY TONK WOMEN.....Rolling Stones (Decca)	13	1
●	27	SPACE ODDITY.....David Bowie (Philips)	1	27
28	27	CLEAN UP YOUR OWN BACK YARD.....Elvis Presley (RCA)	5	19
24	29	WET DREAM.....Max Romeo (Unity)	16	17
26	30	LOVE AT FIRST SIGHT.....Sounds Nice (Parlophone)	2	26
●	30	AM I THE SAME GIRL.....Dusty Springfield (Philips)	1	30

Britain's Top 20 LPs

●	1	ABBEY ROAD .....Beatles (Apple	1	1
1	2	AT SAN QUENTIN ..... Johnny Cash (CBS)	8	1
4	3	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2) Rolling Stones (Decca)	3	3
2	4	BLIND FAITH .....(Polydor)	4	2
3	5	STAND UP .....Jethro Tull (Island)	10	1
7	6	HAIR .....London Cast (Polydor)	35	3
11	7	ACCORDING TO MY HEART .....Jim Reeves (RCA)	15	2
6	8	NICE ..... (Immediate)	5	4
9	9	FROM ELVIS IN MEMPHIS .....Elvis Presley (RCA)	8	2
●	9	WORLD OF MANTOVANI VOL. 2.....(Decca)	1	9
5	11	NASHVILLE SKYLINE .....Bob Dylan (CBS)	19	1
11	12	LIONEL BART'S OLIVER! ..... Soundtrack (RCA)	25	4
18	13	THE WORLD OF VAL DOONICAN.....(Decca)	36	4
15	14	SONGS FOR A TAILOR.....Jack Bruce (Polydor)	2	14
●	15	SSSSH .....Ten Years After (Deram)	1	15
7	16	2001 SPACE ODYSSEY.....Soundtrack (MGM)	18	2
●	17	RAY CONNIFF . . . HIS ORCHESTRA, HIS CHORUS HIS SINGERS, HIS SOUND.....(CBS)	14	8
●	18	SOUND OF MUSIC .....Soundtrack (RCA)	225	1
●	19	AHEAD RINGS OUT .....Blodwyn Pig (Island)	8	9
●	20	LED ZEPPELIN ..... (Atlantic)	22	5

CBS New from CBS

New Singles

4538 Stony Brook People
Easy To Be Hard
4539 Mark Wirtz
Caroline
4540 The Factory
Try A Little Sunshine
4504 Paul Revere & The Raiders
Featuring Mark Lindsay
We Gotta All Get Together
57-3163 Juke Boy Bonner
Runnin' Shoes
4572 The Byrds
I Wasn't Born To Follow
From the motion picture 'EASY RIDER'.
4573 Pennyworth
Malena, Malena
4576 Jessie Matthews
Raining In My Heart

New Albums

(S)63697 Barbra Streisand
What About Today
(S)63681 Alan Haven
Haven For Sale
(S)63685 Tony Bennett
I've Gotta Be Me

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5 YEARS AGO

TOP TEN 1964 Week ending Oct 1

1 1 **I'M INTO SOMETHING GOOD** Herman's Hermits (Columbia)
5 2 **OH, PRETTY WOMAN** Roy Orbison (London)
2 3 **WHERE DID OUR LOVE GO** Supremes (Stateside)
3 4 **RAG DOLL** Four Seasons (Philips)
4 5 **I WOULDN'T TRADE YOU FOR THE WORLD** Bachelors (Decca)
10 6 **THE WEDDING** Julie Rogers (Mercury)
7 7 **I WON'T FORGET YOU** Jim Reeves (RCA)
12 8 **TOGETHER** P. J. Proby (Decca)
6 8 **YOU REALLY GOT ME** Kinks (Pye)
15 10 **I'M CRYING** Animals (Columbia)

10 YEARS AGO

TOP TEN 1959 Week ending Oct 2

1 1 **ONLY SIXTEEN** Craig Douglas (Top Rank)
3 2 **HERE COMES SUMMER** Jerry Keller (London)
2 3 **LIVING DOLL** Cliff Richard (Columbia)
7 4 **'TIL I KISSED YOU** Everly Brothers (London)
24 5 **MACK THE KNIFE** Bobby Darin (London)
9 6 **SOMEONE** Johnny Mathis (Fontana)
4 7 **LONELY BOY** Paul Anka (Columbia)
6 8 **CHINA TEA** Russ Conway (Columbia)
5 9 **MONA LISA** Conway Twitty (MGM)
11 10 **THREE BELLS** The Browns (RCA)

15 YEARS AGO

TOP TEN 1954 Week ending Oct 1

1 1 **THREE COINS IN A FOUNTAIN** Frank Sinatra (Capitol)
6 2 **SMILE** Nat "King" Cole (Capitol)
2 3 **CARA MIA** David Whitfield (Decca)
3 4 **MY FRIEND** Frankie Laine (Philips)
4 5 **HOLD MY HAND** Don Cornell (Coral/Vogue)
5 6 **LITTLE THINGS MEAN A LOT** Kitty Kallen (Bruns-
7 7 **GILLY GILLY OSSENFEFFER** Max Bygraves (HMV)
8 8 **SECRET LOVE** Doris Day (Philips)
9 9 **BLACK HILLS OF DAKOTA** Doris Day (Philips)
— 10 **SWAY** Dean Martin (Capitol)
— 10 **STORY OF TINA** Al Martino (Capitol)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."

(Tuesday, September 30, 1969)

Last This Week

1 1 **SUGAR, SUGAR**, Archies
4 2 **LITTLE WOMAN**, Bobby Sherman
3 3 **EASY TO BE HARD**, 3 Dog Night
5 4 **JEAN**, Oliver
2 5 **HONKY TONK WOMEN** Rolling Stones
8 6 **THIS GIRL IS A WOMAN NOW**, Gary Puckett
6 7 **I'LL NEVER FALL IN LOVE AGAIN**, Tom Jones
10 8 **EVERYBODY'S TALKIN'**, Nilsson
9 9 **I CAN'T GET NEXT TO YOU**, Temptations
7 10 **GREEN RIVER**, Creedence Clearwater Revival
19 11 **SUSPICIOUS MINDS**, Elvis Presley
14 12 **CARRY ME BACK**, Rascals
20 13 **HOT FUN IN THE SUMMERTIME**, Sly & the Family Stone
15 14 **OH WHAT A NIGHT**, Dells
16 15 **I'M GONNA MAKE YOU MINE**, Lou Christie
21 16 **THAT'S THE WAY LOVE IS**, Marvin Gaye
12 17 **WHEN I DIE**, Motherlode
11 18 **GET TOGETHER**, Youngbloods
13 19 **A BOY NAMED SUE**, Johnny Cash
— 20 **TRACY**, Cuff Links
17 21 **HURT SO BAD**, Lettermen.
22 22 **WHAT KIND OF FOOL DO YOU THINK I AM**, Bill Deal & Rondells
25 23 **SUGAR ON SUNDAY**, Clique
18 24 **SHARE YOUR LOVE WITH ME**, Aretha Franklin
30 25 **MAKE BELIEVE**, Wind
28 26 **WHAT'S THE USE OF BREAKING UP**, Jerry Butler
24 27 **KEEM-O-SABE**, Electric Indian
23 28 **LAY LADY LAY**, Bob Dylan
— 29 **YOU, I**, Rugbys
— 30 **WE GOTTA ALL GET TOGETHER**, Paul Revere

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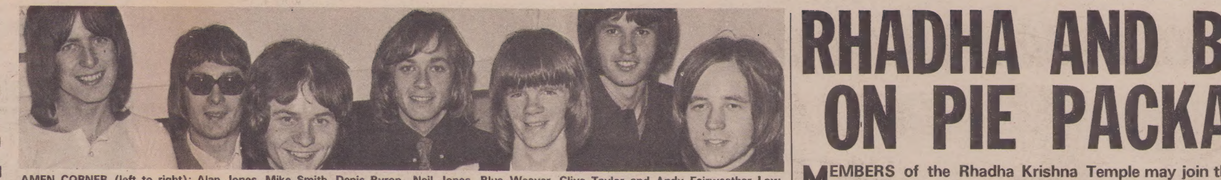
AMEN ABDICATE — 'GET BACK' AS LAST SINGLE


AMEN CORNER (left to right): Alan Jones, Mike Smith, Denis Byron, Neil Jones, Blue Weaver, Clive Taylor and Andy Fairweather Low.

AMEN CORNER is to break up. Andy Fairweather-Low and all the members of the group—regarded by many as Britain's No. 1 teenage attraction—are to go their separate ways after a shock "farewell concert" at Boston Gliderdrome tomorrow Saturday). Last record from Amen Corner will be yet another surprise at the end of the group's three-year-old career—they plan a version of "Get Back," arranged and produced by Andy Fairweather-Low as his personal tribute to the Beatles.

Amen Corner's shock "abdication" from the British pop scene contradicts previous denials from the group and from the Immediate record label. In last week's NME, member Clive Taylor said there was no break-up, but that Amen Corner would be simply cutting down on appearances. Andy also reaffirmed he had no intention of leaving the group.

It is thought that the "Get Back" single will be released before the end of November and that Immediate will issue album material already recorded by Amen Corner.

A spokesman for Amen Corner told the NME this week that the decision to disband had been made by all the individual members "at a time when they felt they had achieved everything possible within the musically creative limits of their particular market."

The futures of individual members were uncertain, it was said, but were being discussed with Immediate.

A spokesman for the record company added that it was Immediate's policy only to be involved with "happy, self-contained acts."

It is believed that Amen Corner saxophonist Mike Smith has plans for an orchestral album, and that Alan Jones — also sax — might be interested in a solo singing career.

Amen Corner's latest album "The National Welsh Coast Live Explosion Co." has just been released.

● Since 1966, the group has had six consecutive hits in the NME Chart, beginning with "Gin House" and including "Bend Me, Shape Me," "High In The Sky," "Half As Nice" and "Hello Susie." Apart from its British successes, it has also achieved fame around Europe and in many other countries.

Andy Fairweather-Low is known to be an accomplished guitarist; he has played on many of the Amen Corner sessions; and it is thought his future plans may include guitar as well as singing.

'It's sad', says Steve Ellis

WIDESPREAD rumours that the Love Affair's Steve Ellis intended to form a part-time group with Jimmy and Jack McCulloch of Thunderclap Newman were dispelled this week when Ellis talked to the NME. "It's all off," said Ellis. "I was going to form a part time group and play when we had time off from our respective groups. Somehow the whole thing got blown up out of all proportion, and the rumours that I was leaving the group started.

"Anyway, I've decided to abandon the idea. There are a lot of things coming up with the Love Affair in the next few months, and I won't have any spare time. I am no longer living in the Berkshire cottage with Jimmy because it's too far out. But I do want to say that we are still the best of friends."

The NME understands no pressure was put on the singer from within the group or from the management to give up his spare time group. Ellis added, "There was a time when I was unhappy with the way things were going. I felt we weren't getting anywhere, but that was just a stage I was going through.

Commenting on the Amen Corner split reported this week, he says "I knew it had to happen, but it leaves a nasty taste in my mouth. The Amen Corner were our greatest rivals—but th were among my closest friends as well. It's really very sad."

ELLA-PAUL RYAN LP

Ella Fitzgerald has invited Paul Ryan to write a complete album for her and he will fly to America in November for two weeks consultation on the project following the end of his tour of Germany with Barry Ryan.

EUROPE POP VOTE

Eight countries will take part in the next international pop concert "European Pop Jury" broadcast tomorrow (Saturday) on Radio 1 and repeated next Saturday (11) on Radio 1 and 2. The aim is to find out which tune currently tops the international pops in Europe. A total of 1,600 voters — two hundred in each country — will decide in a push button vote. So far, British pops have topped the poll twice in 1969. Scoring the highest numbers of overseas votes were "Eloise" by Barry Ryan in February and "Get Back" by the Beatles in June.

Tyrannosaurus split

Tyrannosaurus Rex is splitting—although Marc Bolan intends to keep the name of the duo and seek a replacement. Both he and Steve Took have just returned from a successful tour of America, and Bolan said this week that there had been no argument between them; Took simply wanted "to do his own thing."

BEE GEES DUO TOUR PLAN

BEE GEES Barry and Maurice Gibb plan to tour Britain with a 30-piece orchestra in a series of concerts to be launched at either London's Royal Festival Hall or Albert Hall early in 1970.

Manager Robert Stigwood was this week finalising venues and dates for the road show, which will later cover Europe and America.

He said the orchestra would include "a drummer and as many other instruments as we feel necessary."

Barry Gibb added: "We have definitely not given up personal appearances, and Maurice and I never want to lose contact with live audiences. I want to get back on the road as soon as possible."

● Mike Mansfield, producer of the Bee Gees' film "Cucumber Castle," was involved in another car accident — his second in four weeks — last week. The car was a complete write-off, but Mansfield was reported to be unhurt although badly shaken.

Christine Perfect forms own group

CHRISTINE PERFECT

CHRISTINE PERFECT, Chicken Shack's former lead singer and p[iano] who left to devote more time to her husband, Fleetwood [bass] John McVie, is forming her own group. She has already agreed to appear at Ezon '70 in Tokyo for ten days next March.

At present cutting an album, Christine will play selected club and ballroom dates in this country towards the end of October. She has turned down an invitation to join the Humble Pie tour this month.

Her group will consist of lead and bass guitars, drums, saxes and trumpet, with Christine on piano and organ. On Monday she attends the Woman Of The Year lunch at the Savoy Hotel.

● Chicken Shack's first American tour has been postponed again, and is now unlikely to take place before December. A European tour with Ten Years After has been finalised, but the group's next album, "Hundred Ton Chicken," has been put back until October 31.

45's by Band, Trems Glen; Gene revival

THE Tremeloes' next single — a tribute to the group's manager Peter Walsh — is set for release; a Glen Campbell record is being re-issued by public demand; and Gene Vincent has waxed an updated version of his biggest-ever hit. A collection of recent Tamla Motown hits on one album is also released this month plus a new Scott Walker LP and another by Mama Cass. A new bumper list of "Abbey Road" cover versions is scheduled.

After two misses, the Tremeloes try to make it third time lucky with "Number One," which CBS releases on October 17, the same day as Scaffold's "Gem Gam Coolie" (Parlophone). Gene Vincent's "Be Bop A Lula '69" follows (24).

Glen Campbell's "Dreams Of The Everyday Housewife" (Ember), is released today (Friday), and the Dave Clark Five's version of Jackie De Shannon's million-selling "Put A Little Love In Your Heart" comes out next week (10) on Columbia. Also out that day are the Band's "Up On Cripple Creek" (Capitol) and Marv Johnson's "I Miss You Baby" (Tamla Motown).

Recent chart entries by Marvin Gaye, Stevie Wonder, Diana Ross and the Supremes, the Temptations and the Isley Brothers are contained on "Motown Chartbusters Vol. 3" (Tamla Motown) set for October 10 releases.

Mama Cass's new album, titled "Bubblegum, Lemonade and Something For Mama" is out on Stateside the same day and Philips issue "Scott Walker" today. What could be the last album from Dave Dee, Dozy, Beaky, Mick and Tich is released by Fontana today called "Together."

Desmond Dekker, Percy Sledge, Arthur Conley and Max Romeo co-star in a one-night concert at East Ham Granada on December 6 presented by Arthur Howes.

Little Richard, M.G's and B. B. King to tour

LITTLE RICHARD, Booker T and the M.G.'s and blues star B. B. King are all set for British tours early next year for promoter Peter Walsh. Both Richard and Booker T will play three weeks during the February-April period.

Richard will headline a package tour, then do seven Continental dates, but it has not been decided whether the group will join a package of play clubs and ballrooms.

King arrives during the same period for eight days of concerts, possibly including two at the Royal Albert Hall. He will then go on to play six Continental venues.

ESTHER, ABI BREAK-UP

ESTHER and Abi Ofarim, —who soared to No. 1 in the NME Chart with "Cinderella Rockefella" — have broken up.

Esther said this week that both her marriage to Abi, and her singing partnership with him, were over after ten years. She is in London to promote her new solo single.

ONO 'TURKEY' FOLLOW-UP

And Apple reggae 'Chance' revival

JOHN LENNON'S new Plastic Ono Band — Eric Clapton, Klaus Voorman, Alan White and John and his wife Yoko Ono — have recorded their follow-up to "Give Peace A Chance." The single will be a Lennon composition, "Cold Turkey," which he performed at the Toronto rock 'n' roll revival recently. Apple also plans to rush-release another version of "Give Peace A Chance" — this time reggae-style, by a West Indian group Hot Chocolate.

No release date has been set for the Ono single, but Lennon was this week working on remixing the record.

The Hot Chocolate single was an independent production which Apple has agreed to release.

● Yoko Ono said this week that it was wrong for people to think John wanted to leave Apple simply because he had said he wanted "some loose change" from the company to pursue his own interests. Like the other Beatles, he was a quarter of Apple. But he also wanted some financial freedom.

Herman panto

Herman's Hermits will star in "Aladdin" at Streatham Odeon this Christmas. The pantomime opens on December 24.

Dorsey tour—date changes

EIGHT new dates have been added to Lee Dorsey's British ballroom tour which opens at Edgeware White Lion next Friday, October 10. There have also been a number of switched venues.

New dates include Kennington Surrey Rooms and Kensington Blaises (12), Mayfair Scotch of St. James (13), Liverpool Silver Blades (19), Worthing Assembly Hall and Soho Bag O'Nails (23), Grimsby Gaiety (27) and Derby Clouds (November 2).

Dorsey now visits Tottenham Royal and Mayfair Revolution instead of Hereford Hillside on October 17, and other switches are Sheffield Shades not Leeds Spinning Disc (24) and Margate Dreamland instead of Birmingham Rainbow Club (November 1).

U.S.: MOVE TRY AGAIN

The Move's much delayed American tour, due to begin last week, was postponed again until yesterday (Thursday) because visas failed to arrive on time. The group was due to open in Detroit.

VINCE HILL IN PANTOMIME

Vince Hill is to play the title role in the pantomime "Dick Whittington" at Bradford Alhambra this Christmas. His latest single "Little Bluebird" has been entered for the Radio-Tele-Luxembourg Grand Prix International, and Vince will be going to Luxembourg for the final on October 18.

Jose Palladium LP

Jose Feliciano's one-man concert at the London Palladium this Sunday (5) is to be recorded as a live RCA album for rush-release in this country and in America.

Grape goes a - and - r

Former Grapefruit guitarist Pete Swettenham has joined Decca as a producer.

TINY TIM RETURNS TO BRITAIN

TINY TIM will return to Britain this month for a series of cabaret engagements, two major TV shows and an Irish ballroom tour. His visit is being arranged by Alan Field of AMA.

Tim arrives on October 15 and will guest on London Weekend TV's "David Frost Show" either that Friday or from November 2-9, then returns to London to telerecord a London Weekend special for screening later in the year.

Tim resumes cabaret at Sheffield Cavendish (November 16 week), then plays seven days doubling Birmingham Cavendish and Dolce Vita from November 23 before returning to America.

Jack Bruce U.S. tour, new band

JACK BRUCE will tour America in January.

He confirmed this week his plans to form a new 10-piece band for the tour. He has also invited Jon Hiseman and Dick Heckstall-Smith of the Colosseum to feature with him on the coast-to-coast dates.

Bruce also plans a concert at London's Festival Hall some time in December.

GAYE DANCE DATES

TAMLA star Marv Johnson — whose record "I Pick A Rose For My Rose" was an NME Chart hit earlier this year — arrives today (Friday) for an extensive club and ballroom tour for promoters Mike Rispoli and Maurice King.

He opens tomorrow at Nelson Imperial, then visits Bolton Casino Club (5), Leicester Top Rank (8), Tottenham Royal (10) and Manchester Twisted Wheel and Winsford Civic Hall (11).

Further dates are Crewe Up The Junction (12), Grimsby Gaiety (13), Worthing Assembly Rooms (16), Retford Broken Wheel (18), Purley Orchid (20), Doncaster Top Rank (22), Blackburn Mecca (23), Basildon Locarno (24), Dunstable California (25), Liverpool Silver Blades (26), Nottingham Palais (27), Mayfair Hatchetts (30) and Devizes Corn Exchange (31).

RHADHA AND BOWIE ON PIE PACKAGE?

MEMBERS of the Rhadha Krishna Temple may join the Humble Pie package tour to sing their "Hare Krishna" hit, and definitely scheduled for the concert dates beginning next week is NME "Space Odyssey" Chart newcomer David Bowie. As previously reported, the bill will also feature Love Sculpture—just signed to the new Motown label Rare Earth—and a performing elephant named Changes.

Offer to the Rhadha Krishna Temple to join the Pie dates came from promoter David Apps. It was understood that negotiations at first broke down, but as NME went to Press a spokesman for the Temple said they were anxious to spread their message in this way and he felt there was a very strong probability that agreement would be reached.

Bowie is also tentatively booked for a planned one-night concert with Herman's Hermits and the Troggs at Sunderland Empire on November 1.

He has just completed work on his first album for Philips, expected to be released in November. His "Space Oddity" single is also currently in the charts in Holland and Switzerland.

AFFAIR VENUES

New dates for Love Affair include Edinburgh Oasis Club and Bonnieriggs Regal tonight (Friday), Nantwich Civic Hall (Saturday), Southampton Royal Pavilion (Tuesday); concerts in Amsterdam (10 and 11), Germany (12), Scarborough Scene Two Club (17), Nelson Imperial Ballroom (18), Swansea Top Rank (22), and Haverford West Market Hall (25).

The group will host its first fan club convention in December. Likely venue and date in Tottenham Royal, December 8.

Jones Engel TV guest

TOM JONES is to head the list of guest stars lined up for the first show in the lavish series of ATV Engelbert Humperdinck colour TV specials to be screen in the New Year. Other big names who join him are Jose Felicano and Dionne Warwick.

CHICKEN DATES, AMERICA PLANS

CHICKEN SHACK'S first American tour—due to have begun several weeks ago — has now been tentatively fixed for mid-December. A series of Continental dates with Ten Years After has been aranged, and Shack's "Hundred Ton Chicken" album has been scheduled for release by Blue Horizon this month.

The Stateside release of Shack's records and agency difficulties caused a considerable postponement of the American tour, which manager Harry Simmons has now almost certainly finalised for December 1.

The group starts a three-day Dutch tour with Ten Years after on October 24, then plays a solo concert in Paris. It returns to the Continent with Ten Years on November 16 for 14 days, visiting Germany, Austria, France and Switzerland.

Latest British date for Chicken Shack include Boston Starlite tomorrow (Saturday), London Marquee on Sunday, Birmingham Aston University (10), Haverfordwest Market Hall (11), Hanley Potters (12), Romford King's Head (13), Whitley Bay (16), Leeds Town Hall (17), Margate Dreamland (18), Gray's Civic Hall (22) and Barnstaple Queen's Hall (31).

MATTRESS CONCERT

Fat Mattress, Keith Relf's Renaissance and disc jockey Pete Drummond appear at a concert in aid of Hertfordshire Apprentice Association at Watford Town Hall on October 31.

Beach Boys Royal 'Rave'

THE Beach Boys will play a royal date at Wembley Empire Pool on November 30 when they appear before Princess Margaret at the annual "Save Rave" concert. This will be their only British date in a short tour of Europe.

Other artists who have agreed to give their services free for the charity event include Marmalade; and Grapefruit and Dusty Springfield, previously reported.

£250,000 DEKKER

Because of recent disturbances in Ireland Desmond Dekker has been insured for £250,000 during his current tour there; he appears at Belfast Crossgar Hall doubling Dublin Palm Beach tomorrow (Saturday), Dublin Chrystal (Sunday) and Dublin Chicago Dico (Monday).

TANGERINE LOOKS LEADER

Tangerine Peel lead singer, Mike Chapman, has been ordered to leave Britain. Mike is an Australian, who has been in this country for two years on a visitor's permit; this has now expired, and the Home Office has refused to renew it. The group, whose new MGM single is "Play Me A Sad Song And I'll Dance," will now have to find a new vocalist.

Tom Jones will be moving from studio to studio at Elstree — where filming begins next week—because apart from his appearance in the Humperdinck spectacular work has also begun on show No. 2 in his own series.

Both Humperdinck and Jones have new Decca albums released next month; Jones' is "Tom Jones Live In Las Vegas," recorded at the resort's Flamingo Hotel in June.

New U.S. bookings for Humperdinck include cabaret seasons at Philadelphia's Latin Casino and at New York's Royal Box.

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BLIND FAITH SPLIT DENIAL

RUMOURS that former Traffic drummer Jim Capaldi is to replace Ginger Baker in Blind Faith were denied this week by a spokesman for the group's management.

He said there was "no truth" whatsoever, adding that the story had probably arisen because Baker is still holidaying in Jamaica while the remaining members of the group have returned to England.

Earlier he had admitted that during Faith's recent U.S. tour Baker returned to London for three days because of rows with organist-guitarist-vocalist Steve Winwood.

Karen Young clubs, plans

KAREN YOUNG — whose record "Nobody's Child" enters the NME Chart at No. 19 this week — commences a month long tour of Forces bases in Germany today (Friday).

Karen, who spent most of this week in the recording studios cutting a follow-up single and tracks for her first LP, returns to London on November 2. She begins a week's stay at London's Astor Club on November 10, followed by a week at the Embassy Club, Manchester.

There is a possibility of her joining a package tour just before Christmas, although nothing definite has been arranged.

Bonnie date delay

Bonnie and Delaney and Friends' appearance at London Lyceum has been postponed to December 2 because of a Musicians' Union agreement, and there is a strong possibility that Dr. John and the Nitetrippers and Taj Mahal will appear on the same date.

BACHARACH IN TOWN

Burt Bacharach — composer of Bobbie Gentry's hit "I'll Never Fall In Love Again" — made a flying visit to London this week and returned to the U.S. after supervising rehearsals for the London cast of his show "Promises Promises," from which the song is taken. During his visit, Bacharach also promoted his A & M album "Make It Easy On Yourself," which features five of the show's tunes including the Gentry hit.

Philips price-cut

Philips Records says it is reducing the recommended price of its Philips, Fontana, Mercury and Vanguard albums as from this month. The LPs go down from 38s. 7d. to 37s. 6d.

★ POPLINERS ★

THE paperback edition of the Beatles' authorised biography by Hunter Davies is to be published by Mayflower on October 16 at 8s.

● A new album label — Eclipse — launched by Decca this week featuring pop, light and classical music and priced at 17s 6d. ● Composer John Barry — who wrote the score for the new film "Midnight Cowboy" — guests in Granada-TV's "Cinema" next Thursday, when clips from other movies in which he has been involved are also featured. ● Jefferson Sunday cabaret at Stockton Fiesta on November 19. ● Georgie Fame writing the music for the screen version of the West End black comedy play "Entertaining Mr. Sloane." ● Paul McCartney fined £25 at Bath on Monday accused of driving his Aston-Martin without care and attention. ● Family at Salford University on October 10 with several other groups including Third Ear Band. ● Cleo Laine sings Shakespeare set to jazz by her husband Johnny Dankworth during the Newcastle Festival at the City Hall there on Sunday week (12). ● Mike Hales leaves Paragon Publicity today (Friday) to become label manager of Elektra. ● Colin Peterson's discovery Jonathan Kelly to Germany today (Friday) for TV "Music For Young People." ● Dave Dee solo charity show at Stockton Fiesta on October 18. ● Mick Jagger and Marianne Faithfull remanded until December 18 by London Marlborough Street Magistrates Court this week, accused of a drugs offence.

NEXT WEEK
CASSETTES SPECIAL

Frankie Xmas spec

Frankie Vaughan returns to his home city of Liverpool this Christmas in a seven-week spectacular at the Royal Court Theatre from December 23 until February 14. He has postponed a tour of Australia, New Zealand, Hong Kong, Singapore and America to appear on the bill, which also includes Impressionist Mike Yarwood and singer Susan Lane.

LOU, EQUALS, DAVE DEE ON RADIO ONE

THE Equals; Lou Christie, Marmalade, Joe Cocker, Status Quo and Dave Dee, Dozy, Beaky, Mick and Tich — their last broadcast together — are among new names set for Radio 1 and 2.

Dave Dee, Dozy, Beaky, Mick and Tich, the Swinging Blue Jeans and Simon Dupree are in Jimmy Young's show from Monday to Friday (October 13-17).

Joe Cocker and Led Zeppelin are in John Peel's "Top Gear" next Saturday (11).

Marmalade, Ray McVay and his band, the Fortunes, Flying Machine, John Rowles, the New Overlanders and Idle Race are in Terry Wogan's show between Monday and Friday (13-17).

Lou Christie and the Equals are in the "Dave Cash Show" during the same week.

MARBLES TO SPLIT

MARBLES — the duo whose one NME Chart hit was "Only One Woman" a year ago — are splitting up.

Graham Bonnet and his cousin Trevor Gordon plan to follow separate careers, and will record independently.

Bee Gee Barry Gibb will take complete charge of Graham's future recordings, and his first solo disc will be released in mid-November.

Barry said this week: "Graham has a freak voice — and I mean that as a compliment. I predict he will become one of the best known solo names on the pop scene."

Trevor Gordon's future is not yet certain, but it is possible he will be recorded by Maurice Gibb, who has written some numbers for him.

info

The new TIMEBOX single is a complete knockout. 'Yellow Van' is all about a travelling salesman who really loves his work—and a lot of lonely housewives love it too! Apart from being a very clever and catchy song, the overall sound is stunning, with a Bayou rock beat driving it along. We may not have many river boats in this country, but I'm sure we have plenty of yellow vans. This is on Deram, DM 271.

MARGO is a new name to me, with a good voice—tender and sort of vulnerable and yet powerful enough to get every morsel of meaning out of a song. It's a good song, too, by the hit-writing team Arnold/Martin/Morrow, so listen out for 'The spark that lights the flame' on Deram DM 274.

THE INCROWD hail from Liverpool, which seems to be a pretty soulful place. When you hear their first Deram single, you'll understand why they're in such demand for U.S. bases, particularly, on the Continent. 'Where in the world' is in a Detroit mood, very well sung, and with the sort of melody that stays in your head. The number of this one is DM 272.

Everything seems to be fairly Deramic at the moment. LOVECHILDREN are causing quite a stir with their supercharged single 'Easy squeezy', which is one of the most exciting and lively records to come out in a long time—hear it on DM 268.

By the way, have you woken up to The Great Awakening yet?

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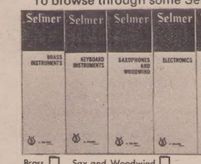

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WELCOME HOME TO JONES THE CONQUEROR!

by THE EDITOR

TOM JONES came back to Britain on Saturday in triumph after being away almost half a year. During this time he has enhanced his reputation a hundredfold and earned a massive amount of foreign currency for Britain. Bravo, Tom! And manager Gordon Mills, who has travelled most of the time with him.

Everywhere Tom has appeared in person every seat has been sold and the standing room only capacity as well! He has left behind him a trail of new fans who have thrilled to his wild way of putting over a song, which makes everyone go wild with him!

And just as the ladies go crazy for him in this country, so do they flip their bonnets for our Tom in Australia and America. They all want him back, impresarios and fans alike.

Agent Colin Berlin summed it up very accurately when he said, after yet another offer for Tom's services: "If only we had four or five Tom Jones!"

And press agent Chris Hutchins, who made four transatlantic trips during the period, reports that journalists everywhere wanted to interview Tom above all else, while photographers travelled thousands of miles to get shots of him.

Holiday and Elvis

Tom had an eight-day holiday in Hawaii, during which time he met up with Elvis Presley for the first of three get-togethers during his stay, the second when El went to see Tom's act in Vegas, and the third when Tom returned the compliment by going to see Elvis perform.

Recently, Tom has been enjoying home life, with his wife Linda, and his 11-year-old son Mark, living in the luxurious Coldwater Canyon lodge home of Paul Newman, with its big swimming pool in the grounds. That is, he's been enjoying it there when he's managed to get away from the Los Angeles TV studios, where he has been working on six specials since August 26, with such famous guest stars as Johnny Cash, Sammy Davis, Tony Bennett and Glen Campbell or discussing with manager Gordon Mills and the Hollywood's top producer Joe Levine a possible film project.

Before that it was personal appearances all the time, starting at the Chevron hotel, Sydney, from April 24 to May 10, two and a half weeks of intense excitement even for the Chevron regulars, who get all the top world stars there to entertain them.

Tom went on to Hawaii, to play a torrid stint at the Alikai hotel in Honolulu, ending on May 18, and then flying non-stop to Boston, Massachusetts, for a show on May 19, a hop of some 6,000 miles.

Next stop, New York for Press receptions, radio and TV interviews before his big opening at the Copacabana, where he caused such a sensation people were fighing to get tables for his fortnight's stay. Tom was already a big television star; the series we saw here being shown in colour in the States.

On June 5 he flew on to Las Vegas, his great reputation as a singing fireball preceding him, and again it was a mad panic for tables to see him at the Flamingo, where he ran riot for four weeks from June 6 to July 2.

Like the manager of the Flamingo said at the end of his engagement: "How I wish he could stay for another six months." But Tom was due in Los Angeles, where he took the Greek theatre by storm from July 7 to 13, a record-breaking week.

Back to the East

Back East again for a sizzling stint at the Oakdale Municipal theatre at Wallingford, Connecticut, from July 16-20, and an opening the next night at the Carousel theatre, Framingham, Massachusetts, until July 26.

One-nighters followed, at which he packed fans into massive stadiums in Philadelphia, San Francisco and Cleveland. Then, his touring over, he took a well-earned two-week rest at his Los Angeles hideaway before starting filming six TV shows, from August 26.

Mirroring the financial success of his America exploits is the fact that shares in the MAM company, which has Tom's earnings as its No. 1 asset, have gone from some 13s. a share initially to a sky high 42s. recently, and are now on the 35s. level. This is happening at a time when shares are sliding, not going up some three times in value! American companies are willing to pay £12,000,000 for MAM, it is reported.

All this puts Tom in the millionaire class. But he has never got out of hand as far as his head is concerned. He still enjoys the simple things, like a game of cards or a friendly chat.

And if you see him smoking a fat cigar and sipping champagne, don't put that down to boastful bravado.

It's just that his doctor long ago told him they would help him keep slimmer than fags and beer!

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FRANK SINATRA SAYS HE'S TOM'S NO. 1 FAN

When Tom Jones was in the audience with his parents at Frank Sinatra's show in Las Vegas, the great Frank said from the stage of Tom: "He is Number One in the world today and I am his Number One fan." Everyone craned their necks to see Tom, in a booth at the back, and even Sinatra was forgotten for a moment.

Gifts from Elvis and Tony

Tom Jones thought Christmas was early this year when he received a matching ring from Elvis Presley and cuff links from Tony Bennett.

A personal message to YOU from TOM . . . .

UNBELIEVABLE! BUT IT'S GOOD TO BE HOME!

UNBELIEVABLE! That's the only word I can think of to sum up the last few months. So much has happened since I left Britain in April that it seems like a marathon task to put it all down for NME readers.

The one thing on my mind now is that I am home and it's great to be back — the old home town looks the same, you might say.

Home now, of course, is my place in Surrey and I spent Sunday just cycling round the grounds making sure it was all still there. It seemed a far cry from the Copacabana in New York, the Flamingo in Las Vegas and the Greek Theatre in Los Angeles; a lot different to the Hollywood home Paul Newman loaned me for my stay in Los Angeles.

Dancing on the tables

I suppose if I had to pick out a highlight of the trip it would be that sensational season at the Copacabana when women danced on the tables and police were on regular duty outside to help me get in and out of the place. It is a great feeling to be caught up in that kind of excitement and to be told that it has never happened before in a place as legendary as the Copacabana.

Towards the latter end of the trip I made six TV shows in LA for my next series and we had some great guests including Anthony Newley, Sammy Davis, Tony Bennett and Blood, Sweat and Tears.

All in all it's been a memorable five months. But it's GOOD to be home!

Tom Jones

TOM arrives home on Saturday to be mobbed at London Airport. He's started work on a new TV series at Elstree's ITC studios.

TOM JONES with guests BLOOD, SWEAT AND TEARS, ANTHONY NEWLEY and (above) TONY BENNETT.

STARS FLOCK TO BE TOM'S TV GUESTS

GUEST stars in Tom Jones TV shows

Mary Hopkin, Who, Jose Feliciano, Shelley Berman, Wilson Pickett, Moody Blues, Connie Stevens, Mama Cass Elliott, Hollies, Charles Aznavour, Dusty Springfield, Bobbie Gentry, Harry Secombe, Frankie Vaughan, Nancy Wilson, Judy Collins, Liza Minnelli, Victor Borge, Anthony Newley, Sammy Davis, Tony Bennett, Barbara Eden, Johnny Cash, Glen Campbell, Vikki Carr, Bobby Darin, Blood, Sweat & Tears, Crosby, Stills & Nash

JOHN ROSTILL (of Shadows fame) on touring with TOM

AS bass guitarist with the Shadows, John Rostill thought he'd seen some pretty hectic fan mania over Cliff Richard. Then he toured America and Australia with Tom Jones and realised he'd seen nothing!

"The Copacobana in New York was sold out to twice its capacity five weeks before we were due there," John related. "When Tom opened, forty and fifty-year-old women were dancing on the tables — it was a very strange sight."

John got the chance to tour with Tom through the well-known guitarist, Big Jim Sullivan, who approached him to go. "With the advent of the Shadows split I was free," said John.

"I've always admired what Tom had done and I've been a Jerry Lee Lewis fan for a long time. I believe in doing what you want, so I went."

There was only one rehearsal prior to the tour, John explaining that Tom seems to be "rather elusive." They all travelled to Australia on the same plane and though the flight lasted twenty-eight hours, little was seen of the singer.

"He appears to be very much under the influence of his managerial staff," John commented. "He generally disappears into a little room when he's not working. After a three weeks stint the general procedure was for him to invite everybody round to his suite for a farewell drink.

"He's rather shy off-stage, but supremely confident on stage. He throws himself into it and never lets up."

How is it to work with Tom and how much say does he have on the musical side of things?

John replied: "He is very, very easy to please. No trouble at all, as the musicians all said. All the arrangements are done for him and I rather got the impression that he is good at one thing, performing, and he leaves the rest to others to take care of. The only time he says anything is if he's not pleased with something.

"It's tremendous going on stage with him; I would have done it even if they hadn't paid me!

"The audience reaction was in some ways reminiscent of the early Cliff days — I joined the Shadows towards the end of the hysteria in '63.

"But for Tom it was about ten times more so!"

RICHARD GREEN

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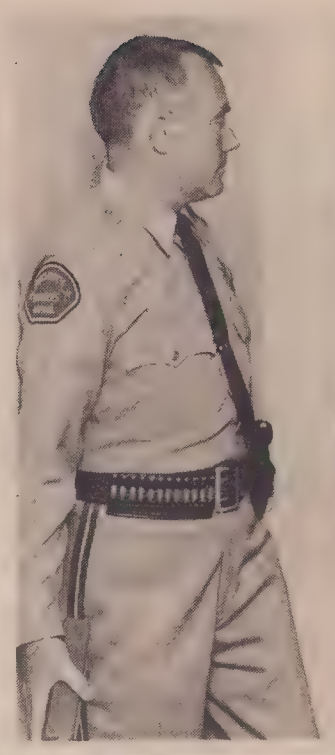
Sincerely,
Gordon

PROTECTION FOR TOM JONES IN LAS VEGAS

WHEN he played his sensational season at the Flamingo hotel, Las Vegas, last June-July, TOM JONES was given plenty of protection. Uniformed security guards watched over him constantly.

On the left, one of his guards is seen in the mirror as TOM fixes his tie ready for another show. On his dressing table is a "Monster" mascot and shoe trees from his stage footwear.

On the right, TOM sets off from dressing room to stage for another sensational show, accompanied by three pistol-armed body guards.



BUT HE STILL WAS 'INVADED' ON STAGE!

Despite all his protection, he still had an "invader" confront him on stage — a pretty spectator. While the orchestra leader looks amused, Tom's manager GORDON MILLS, in light jacket and trousers, seems worried about Tom's fate. But Tom doesn't!

★

RIGHT: A remarkable double-exposure of TOM in action with a beautiful "ghost," enthralled as she listens to him sing — the personification of cause and effect.

DEAR TOM,

We are very proud to represent you in the United States.

Congratulations on your tremendous success in America.

CREATIVE MANAGEMENT ASSOCIATES

LP PAGE—edited by ALLEN EVANS

Crisp brass from Herb Alpert

HERB ALPERT & TIJUANA BRASS (Vol. 2) (A&M Records, AMLS 955, 37s. 5d.).

TAKE the crisp trumpet playing of Herb Alpert and back him with his six rather crazy musicians, who fool around a lot but when they are making music it's sound-perfect, and you have something worth playing over and over again.

A dozen numbers, all tuneful and some with novel touches, like the French marching sound in Milord, or the gaiety in America, or the bull-fight background of The Great Manolete. Straighter instrumentals, none the less attractive, are More, Spanish Harlem, Surfin' Senorita and Green Leaves Of Summer. Up to Herb's high standard. **AE.**

Other titles: Swinger From Seville, Winds Of Barcelona, Marching Thru Madrid, Crea Mi Amor, Mexican Corn.

*

NICK DRAKE: FIVE LEAVES LEFT (Island ILP / ILPS 9105; 37s 5d).

Nick Drake is a new name to me, and probably to you. From an accompanying biography, I read that he is at Cambridge reading English, was "discovered" by Fairport Convention when they played on the same bill, and spent some time travelling in Europe, a trip which has greatly benefited his songwriting. I'm sorry I can't be more enthusiastic, because he obviously has a not inconsiderable amount of talent, but there is not nearly enough variety on this debut LP to make it entertaining.

His voice reminds me very much of Peter Sarstedt, but his songs lack Sarstedt's penetration and arresting quality. Exceptions are Mary Jane, a fragile litle love song, and Saturday Sun, a reflective number on which the singer also plays a very attractive piano. **G.C.**

RICK EVANS and DENNY ZAGER.

Zager and Evans have a great deal to say!

ZAGER & EVANS: 2525 (RCA stereo SF 8056; 37s. 6d.).

CLOSE on their best selling In The Year 2525 hit (and their alarming predictions for the future are all sung about again here), the popular Nebraska duo sing another nine other songs written by Rick Evans.

There's wistful tunes called Woman, I Remember Heide and Less Than Tomorrow, and the more swinging tale of an interesting girl called Cary Lynn Javes. And there's the sad tale of Fred, a criminal at 16, a soldier at 21 who got medals for killing 12 men but when he was discharged at 32 and killed another man with the plaster cast on his arm, he was finished, with his dad still wondering what their friends would say! Fred is a tune you could hear over again, as is Taxi Man, with some great rhythm music behind the grooving vocal. Easy, tuneful listening. **AE.**

Other titles: Bayoan, Self, In The Land Of Green.

JOHNNY NASH FROM JAMAICA

JOHNNY NASH: SOUL FOLK (Major Minor MLP/SMLP 56; 37s. 6d.).

HERE'S Johnny Nash, the darling of the skinheads, proving that he is a top class ballad singer as well as the Reggae king. The album was recorded in Jamaica this year, and many of the tracks, especially a new arrangement of You Got Soul, have a definite Caribbean feel to the backing.

My favourite tracks—difficult to select from a very fine LP—are Love Me Tender, a beautiful rendering of Island In The Sun, the former Sam Cooke hit, Chain Gang, and Twelfth Of Never, which provided both Johnny Mathis and Cliff Richard with smashes a while back. GC.

Other titles: Five Hundred Miles, Country Boy, Blowing In The Wind, Cool Water, Scarlet Ribbons.

TEA & SYMPHONY: ASYLUM FOR THE MUSICALLY INSANE (Harvest, SHVL 761 39s. 6d.).

A light-hearted trio—**Jef** on guitar, **James** on rhythm guitar, **Nigel** on organ and all singing — add some friends to the music, which is often experimentally weirdo, yet when they sing together they have a clarity of the Beach Boys at times. Gives the impression they play for their own amusement and if you like it, great. Mostly composed by **Jef Daw. AE.**

Titles: Armchair Theatre, Feel Now So Cool The Wind, Sometime, Maybe My Mind With Egg, The Come On, Terror In My Soul, Travellin' Shoes, Winter, Nothing Will Come Of Nothing.

*

THE WORLD OF MANTOVANI (Vol. 2) (Decca, mono PA 36, stereo SPA 36; 19s. 11d.).

So successful was Monty's Vol. 1, that here is another helping of lush, string-filled Mantovani music, taken from various tracks already issued. Those Were The Days, Beautiful Dreamer and Exodus are just three of the exquisite tunes picked. **AE.**

Other titles: Lara's Theme, Take The "A" Train, Hermando's Hideaway, Legend Of The Glass Mountain, Tonight, Secret Love, What Now My Love, April In Portugal; Air On G String.

*

SERGIO MENDES & BRASIL '66 (A&M Records, stereo AMLS 954; 37s. 5d.).

More smooth, jazzy Latin American music, with vocals by pianist Sergio and his two girl singers, backed by a lively rhythm trio. Super sound, specially with numbers like Mas Que Nada, a fast One Note Samba, Joker, and a terrific Day Tripper. Herb Alpert produces this most danceable or sit-it-out listening LP. **AE.**

Other titles: Spanish Flea, Going Out Of My Head, Tim Dom Dom, Agua De Beber, Slow Hot Wind, O Pato, Berimbau.

*

101 STRINGS: OLIVER! (Marble Arch MAL/MALS 1145; 14s. 6d.)

This is a collection of orchestral versions of the smash successes from the musical. I can't fault the performances, but with the original soundtrack LP selling so well, I can't see how this will pick up many sales, even allowing for the cheap label value. As ever, my favourites from the musical are Where Is Love and I'd Do Anything. **GC.**

The name is corny, but not the music

FLAMING YOUTH: ARK 2 (Fontana, STL 5533, 38s. 7d.).

A NEW group, Flaming Youth, has a fulsome sound both vocally and instrumentally, and something exciting to say, not nearly as corny as its name!

Side One of their debut album is devoted to progression of advanced sounds, from Guide Me Orion (almost churchlike) through Earthglow (not moonshine, but earthshine), a dizzy instrumental called Weightlessness, and then a surprise — on to the planets, which are represented in satirical vein, with a corny war song for Mars, a "thirties" song for "jolly" Jupiter, problems of an old man who will never die as Saturn, weirdo rock comes in for Uranus the Magician, and Nepture the Mystic guys all the meditation foibles. Some terse phrases all sung out with clear diction by guitars **Flash Smith** and **Ronnie Caryl**, organist **Brian Chatton** and drummer **Phil Collins**, who all can take lead vocals well.

Side two has some good things too — the powerful double-song inspirational From Now On, the philosophical Changes, and best of all, the catchy, happy harmony In The Light Of Love. A group which could go a long way. **AE.**

Other titles: Space Child, Pulsar.

*

CHUCK BERRY: CONCERTO IN B GOODE (Mercury mono and stereo MCL 201625 38s 7d).

I suppose nobody can go on for ever and ever making good records and now even the usually fantastic Chuck Berry has gone and done the wrong thing. If you expect a selection of rock and roll numbers — forget it. If you're after some interesting but different music — then forget that as well. Chuck has slowed down to a blues thing which, even accepting his occasional nice blues passages on guitar, just doesn't come across.

On the first track, Good Looking Woman, the treble is so poor that I began to wonder if it was recorded in a church hall. The entire second side, which consists of just the title track, is a conglomeration of cliches and dull mixing. Sorry, but even this ardent rock fan can't find anything good to say about this weak effeort. **R.G.**

Other tracks: My Woman, It's Too Dark There, Put Her Down.

IDLE RACE (left to right) JEFF LYNNE, GREG MASTERS, ROGER SPENCER and DAVE PRITCHARD.

GOOD STUFF FROM IDLE RACE

IDLE RACE: IDLE RACE (Liberty mono and stereo LBS 83221 38s 7d).

ONE of these days Idle Race is going to get a smash hit single and then all of us who have been proclaiming their glory for so long will walk about saying "I told you so."

In the meantime, we have this album which is full of good things and shows what a capable and original group it is. A good example is Sea Of Dreams, which starts off as a gentle story and works up into a mixture of way-out sounds and inventiveness which are very listenable.

The vocal harmonies are very good and one of the group's strong points. I suppose people like the Hollies and Fat Mattress spring to mind on the harmony bit, but then Idle Race, while being in that bag, are really quite different.

There's a bit of chit-chat and voluminous applause between Mr Crow And Sir Norman and Please No More Sad Songs, which leaves the listener totally unprepared for the latter track which is really lovely and all about a guy who enjoys holding his bird tight. On side two, Girl At The Window has a good arrangement (by **Jeff Lynne,** who arranged them all and wrote nine of the eleven tracks). Someone Knocking is a good old rock and roll number that shows how a group can be both soft and gentle and also hard and exciting, then that's followed by A Better Life (The Weather Man Knows) which is reminiscent of some of the Beatles' quieter stuff.There have been better albums, but mainly by better-known groups — this one deserves a listen or seven. **R. G.**

Other tracks: Come With Me, Going Home, Reminds Me Of You, Big Chief Woolly Bosher, Hurry Up John.

*

SOLOMON BURKE: PROUD MARY (Bell, stereo SBLL 118; 37s. 5d.).

The rich voiced **Solomon Burke** breathes more life into **John (Clearwater) Fogerty's** Proud Mary, backed by a tremendous beat band at Alabama's Muscles Shoals studios. As John says in the sleeve note, Solomon from 2,000 miles away crawled right inside his head and understood the song. Like John, I too go for the rest of the LP, which has torrid versions of Redding's These Arms Of Mine, a superb Lucky Old Sun, and Sol's own How Big A Fool. Few singers can work up a song like this man Burke. **AE.**

Other titles: I'll Be Doggone, Don't Wait Too Long, Uptight Good Woman, I Can't Stop, Please Send Me Someone To Love, What Am I Living For.

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HAIRY ONES CELEBRATE 1st BIRTHDAY

and near 250,000 LP sales

By JOHN WELLS

THE London stage version of "Hair" was one year old on Saturday, but there was more than just a first birthday to celebrate at the two massive parties thrown for the cast on Friday and Saturday nights — where champagne flowed like water.

The big news of the day was the announcement that the "Hair" stage LP, from which most of the cast receive royalties, had topped the 100,000 sales in Britain and was heading for 250,000 internationally.

The album, which this week reaches its 35th week in the NME LP Chart, earns each artist almost a penny for every copy sold, so this was more than just good news!

"Hair" was recorded exactly a year ago today, Friday, in fifteen hours flat, starting at midday on a Sunday and finishing at 3 am on the following Monday morning. It was released the following month and prior to that the New York version had been picking up all the sales.

The show has turned its writers, Jerome Ragni, James Rado with music by Galt McDermot, into millionaires who are reported to earn nearly £3,000 a week from each stage version. Not much?

The show has been running in New York, London, Stockholm, Copenhagen, Tokyo, Germany, San Francisco, Los Angeles, Paris and is due to open in Amsterdam in December.

The London stage recording seems to be the most popular, at least on the Continent, and this accounts for the huge sales there of the British album.

They have also sold 60,000 copies of the album in the U.S. and pick up heavy sales whenever they do one of their lightning Sunday shows in Europe.

The London cast of "Hair," who celebrated their first year in the West End last Saturday with massive parties on both Friday and Saturday nights, seen on the stage of London's Shaftesbury Theatre prior to a recent performance. Left to right (back row) *GARY HAMILTON (who shortly takes over the lead), *ROHAN McCULLOUGH (since left), *PETER STRAKER, HELEN DOWNING (who replaced Marsha Hunt), *ANNABEL LEVENTON (now playing the Paris show), and *OLIVER TOBIAS. Middle row: PETER OLIVER, ELAINE PAGE, TIM CURRY, *LINBERT SPENCER, *J. VINCENT EDWARD, ENA CABAYO and *ETHEL COLEY. Front row: *LINDA KENDRICK, *LIZ WHITE, *PAUL NICHOLAS, *LUCY FENNICK, *KOOKIE EATON and *SONJA KRISTINA. *Original members of London cast who are also featured on the Polydor stage version album which shortly notches up 250,000 sales.

The toast is 'Hair'

Some of the cast and friends, including JOYCE BLAIR (centre, blonde), drink the toast to "Hair."

Above (l to r) LIZ WHITE, KOOKIE EATON, ELAINE PAGE, JOANNE WHITE and GARY HAMILTON.

LIZ WHITE and ELAINE PAGE sample the food while KOOKIE EATON keeps to the fluids.

When TRASH recorded Lennon & McCartney's GOLDEN SLUMBERS they didn't stop there...

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POP AND CLASSICS MIXTURE UNITED ALL

MALCOLM ARNOLD conducting Royal Philharmonic Orchestra playing with DEEP PURPLE for Albert Hall concert.

"The gulf remains wide and unabridged."

"Pop and classics just don't mix . . . so the pop group had its fire steadily dampened."

BUT I ENJOYED DEEP PURPLE'S EXPERIMENT

THE above are just two quotes from reviews in our national Press which appeared the morning after the Deep Purple's appearance with the Royal Philharmonic Orchestra at London's Royal Albert Hall last Wednesday evening.

by Gordon Coxhill

Now I don't suppose there is much doubt that the two critics concerned have a far wider experience and understanding of classical than myself, but I do feel that they have somewhat missed the whole point of the exercise.

Music isn't mean't to work: it is to be listened to and enjoyed, to arouse emotion and to borrow a phrase from Shakespeare, soothe the savage breast.

Perhaps it is my own musical naivety, but Lord's "Concerto For Group And Orchestra" was a resounding success, not only in my book, but also for the large crowds of youngsters and older folk present.

The work was in three movements — each one moving nearer to the ultimate goal, to make the final allegiance between group and orchestra.

One could make the criticism that the group were not asked to do very much, merely add gimmickry and pace to the orchestra. One could add that the RPO was forced to sacrifice a major part of its sustained "heaviness" in order to blend with the group.

Some truth

There is probably more than a grain of truth in both arguments, but of far more significance was the fact that Jon Lord should be capable of producing music, the quality and technical neatness of which was so good, such a giant as Malcolm Arnold should not only be willing to provide the RPO, but get very excited about the whole project.

At the end of the opus, the audience went wild. It was an act of spontaneous pleasure, the like of which I haven't witnessed since England won the World Cup. This wedding may not prove easiest to consumate, but take it from me, there'll be no divorce!

Earlier, Malcolm Arnold conducted the orchestra in a performance of his 6th Symphony, which is dedicated to Charlie Parker, the jazz saxophonist, who was such an influence on Arnold in his formative years (not that those years are over by any means!).

Enjoyable

It was light, enjoyable and satisfying, without a hint of being condescending, and was much appreciated by the audience. Deep Purple came on to close the first half, and played three lengthy numbers in the pop idiom, including their U.S. No. 1, "Hush."

With Jon Lord, and not behind, are lead guitarist Ritchie Blackmore, Roger Glover on bass and drummer Ian Plaice, whose solo during the Symphony was a sight and sound I hope to experience again ere long. It would be all too easy for the others to be overshadowed by the brilliance of their organist . . . if they weren't so damned good themselves!

By the way, Marty Feldman, Shelley Burman and Julie Ege did a fine job of announcing the lucky programme numbers, and the young-help-the-old charity, Task Force are going to reap the financial benefit from the concert I was more than happy to reap the aural delights.

From YOU to US

The more who enjoy music the better

JOHN BOULTING was quoted as saying that John Lord's "Concerto For Group And Orchestra" played by the Deep Purple and the Royal Philharmonic is bridging the generation gap. I disagree since Lord is bringing together two sections of musical taste which overlap slightly already; on one hand the lovers of "serious music," who come from all generations anyway, and on the other the adherents of progressive pop.

The generations would be brought together more positively by a combination, say, of the Equals and Mantovani or Duke Ellington and the Stones. Pop which deliberately appeals to "all ages" (eg Engelbert Humperdinck) tends to be banal and spineless.

Therefore I applaud Deep Purple's venture for musical rather than social reasons. The creation of better music should be the principal aim of present day musicians; if more than one generation enjoys it — all the better. **JOHN WALTERS, Worksop, Notts.**

I AM amazed at the Beatles' decision to release "Abbey Road" in stereo only. I can understand, when a record company decided to do this with an

LP TOKEN WINNER

artist who has only a limited audience, but in the Beatles' case it seems sheer stupidity.

What good is a stereo record to us poor owners of mono-record players? I am still at school and I can't afford to buy many LPs, without having to pay 37s 3d for a stereo cartridge to enjoy my mono records! **ROBIN CARSE, Edinburgh.**

● After hearing Peter Sarstedt's first radio show of his own on BBC (Sept. 28), I must say I enjoyed his choice of guests and

Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

tapes. But he is a brave man to play Bob Dylan and Joni Mitchell songs, they underline his immaturity and illustrate how far he has yet to go! **LYDIA MELLETT, London, W.8.**

● Hasn't BBC light entertainment head Tom Sloan been very quick in choosing Mary Hopkin for next year's Eurovision?

Barely on the scene, Mary seems to have jumped the queue over many more seasoned British girls, who all deserve a crack at the song contest with its assured hit single at the end.

Helen Shapiro, Anita Harris and Julie Rogers spring to mind and are equally as popular as Mary on the Continent! **HARRY MORRISON, Barking, Essex.**

● George Harrison's compositions on "Abbey Road" are two of the best on the album and while the songwriting talents of Lennon and McCartney seem to have reached their peak, Harrison's are only just beginning. Can't we have an album of Harrison music? **ROBERT BALDWIN, Hounslow, Middlesex.**

Thirty minutes; that's all we used to see,
A measly half an hour a week of pop on BBC.
Thirty minutes, as if that is enough!
The measly half-an-hour a week had five minutes struck off:
Twenty-five minutes! the writing's on the wall,
That measly half-an-hour a week could soon be none at all!
CLIFF GILES, Walsall, Staffs.

● Thank you the Nice for playing Sibelius' Karelia! I'm not a corny patriot, but it made me very happy because Sibelius is a Finnish composer and the Karelia is one of the most famous of his compositions. Thanks to the Nice many more young people know of his work. **MATTI PURONEN, Vinijarvi, Finland.**

THANK you, everyone, who helped with the Elvis Presley Convention No. 5. The party really swung! The celebrities, watched by over two thousand fans, included Jimmy Savile, Emperor Roscoe, Tony Prince, Anita Harris and Spencer Davis.

The main feature was that golden scoop, the screening of the Elvis TV spectacular, as yet unseen in Britain.

Incidentally, £1,200 was raised for charity! P. J. TURVEY, Oldham, Lancs.

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AMERICA CALLING

DONOVAN ENDS ACT WITH HIGH DIVE!

DONOVAN was in town this week for his appearance on Friday at the Hollywood Bowl. Earlier in the week, TOMMY SMOTHERS hosted a party at his home for Donovan and the guest list included such notables as JANIS JOPLIN, CASS ELLIOT and DICK SMOTHERS

Donovan performed on top of the very high diving board over the swimming pool for 45 minutes without stopping and at the end of his serenade he dived into the pool. Some finale! The guests applauded like thunder!

CASH COMEBACK

● At his press reception last week at the Beverly Hills Hotel, **Johnny Cash** and his beautiful wife **June Carter** proudly and happily announced that they are expecting a sixth child in April.

It's their first together, since he has three children from his first marriage and she has two from hers.

It was also announced that his TV series will be resumed at mid-season, as soon as one of the present ABC-TV shows ends.

ZAGER AND EVANS

● RCA Records hosted a press luncheon this week for their current chart-toppers **Zager and Evans.** Before lunch I spoke with **Denny Zager,** who was still enthusiastic about their trip to London recently. "We began our tour in Rome, then Amsterdam and Copenhagen, but we liked London the best of all!" they told me.

RCA has just released their new single, which is another "message" song, this time a moral statement and situation called "Mr. Turnkey."

"All our songs have messages," Zager told me, "because that's what Rick (Evans) likes to write. He's always got something to say, and that's what music is about now, isn't it?"

Zager and Evans were just finishing up a week's engagement on the bill with **Engelbert Humperdinck** and **Lonnie Donegan.**

"Engelbert doesn't do songs with a message; he does more love ballad-type things. So the audiences who came to see him didn't really listen to our words that much. But the past few nights they've been better.

"Don't misunderstand, Engelbert is **fantastic** in what he does. It's just very different from our act, which is more folk music."

Crosby, Stills, Nash preview

THE start of this week's column should be called the continuing story of Crosby, Stills, Nash and Young. I know that from the English point of view, Graham Nash is certainly most interesting and the fact that "Marrakesh Express" is still rolling around the NME Charts means you like them.

Last week, I reported on the first two days of their stay. Up to their opening at the Fillmore East, in fact. Now I want to tell you a little of what to expect when you see them in concert — hopefully you will very soon since their first British trip is imminent.

Opening night was fantastic! Rarely have I seen an act with so much magnetism, so much individual strength and talent! As each of the four shows unfolded, yet another member of the group began to take on a special aura. For most Americans, **David Crosby** is the figurehead — maybe because he's the most articulate and poetic.

Yet Graham has something equally magical. His writing has progressed far, far, far from the **Hollies** days, his experiences have been translated into beautiful, deep, meaningful lyrics.

Graham's charm and stage presence lends itself considerably to their material, too, and even departing from the peace and quiet of the first part of their act — 30 minutes or so

JUNE HARRIS in New York

of acoustic guitars, solos and incredible harmony — he's able to get back into the second part, which is more specifically very up-together rock.

Stephen Stills — Captivating, motivating, still and mind shattering. Simple, exquisite songs, sung hardly moving, but a powerhouse of strength.

And then **Neil Young,** the last member to join. Maybe one of the finest guitarists in the country, certainly one of the more promising writers, performing his poignant "Broken Arrow."

The Fillmore East was the third or fourth engagement for Crosby, Stills, Nash and Young. The group, still new, still without the benefit of months and months of rehearsal, is incredible. Its love and warmth and audience communication. It's not far out, sound blasting rock, but taste and simplicity and incredible material.

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IT'S DIFFERENT SO DUSTY'S EXTRA PLEASED ABOUT NEW HIT

"PUTTING you through to Miss Mary O'Brien now, London." I heard a mischievous giggle in the background, which for nine o'clock in the morning and thousands of miles away, sounded very full of life.

By GORDON COXHILL

"Hi, Dusty, how are you?" I greeted. "I hope I haven't got you out of bed."

"You did," she laughed, "but I'm glad you did. I've got to leave Philadelphia this afternoon for California or New York, and I won't know which for a few hours. I've got to meet a man about a dog. No, I've got some business talks with a man, and he's never in one place for more than a day or two."

I then decided to do the honourable thing and tell Dusty her single, "Am I The Same Girl" had entered the NME Chart this week.

"What!" she yelled across the Atlantic. I told her again. "Oh, that's great," she squealed, "you've put me in a good mood for the rest of the day. And I'm extra thrilled because it's something different for me. Oooh, I'm so pleased."

I asked her if she had been at all apprehensive as two or three weeks have gone by without the record making much impression.

"No, not really, in fact this is quite speedy for me. I always seem to take ages to climb up the charts, but I worry like mad anyway whenever I have a record out."

Dusty left London for Philadelphia two weeks ago to cut an album of songs by Kenny Gamble and Leon Ruff. How was the recording going?

"Going?" she replied, "It's gone. It was fantastic, I only spent two days putting on the vocals, but I've been very busy all the time since I arrived hearing the songs, learning the words — you know the trouble I have doing that — and listening to the musicians doing the tracking.

Pictured together in the Decca recording studios are DUSTY and brother TOM SPRINGFIELD, singing on record together for the first time in six years, since the Springfields broke up. They can be heard together on "Morning, Please Don't Come," a track from Tom's LP, "Love's Philosophy," released today (Friday). Tom guests in Dusty's BBC-1 TV series in the October 14 edition.

"The rhythm section are the best I've worked with, they really are something else.

"They work as a unit, very tight. And they play so loud, which I like. The thing is, there are so many musicians in America, only the best survive, and they have to be very, very good. The fellows I've been working with were all ex-road musicians who have decided to settle down and stick to studio work.

"The drummer has toured with Marvin Gaye for two years, and somebody else has only just stopped working with Stevie Wonder.

"And the songs Kenny and Leon have come up with . . . too much. They write a sort of melodic r-and-b, but it's very much their own style.

"I hope the album will be released in Britain before Christmas, and everybody seems to think there are at least two potential singles on it."

"So you haven't had too much time for seeing the sights?" I asked.

"I haven't had any time at all," Dusty sighed. "I've walked the fifty yards from my hotel to the studios in the morning and the fifty yards back again in the evening.

Dusty on the phone from America

Missed act

"I badly wanted to catch 5th Dimension who were in town last week, but I didn't make it. There are quite a lot of things I meant to do while I was here, but I came with the idea of working hard, and that's what I've done.

"I've been by myself a lot of the time, intentionally, so there would be nothing at all to distract me. Homesick? Well, I do get a bit morbid when I'm left to my own devices, but I've really been too busy to think about it."

Apart from her business talks, Dusty has three TV shows and a holiday to undertake before she returns to Britain on November 8.

"The holiday was meant to be three weeks, but it's been slowly whittled down to eleven days," Dusty said in mock annoyance, "and that's not long enough, folks.

"I'll probably go to Puerto Rico to see some people I know, or perhaps I'll go to California even if I have to go to New York. I know hundreds of people on the west coast now, and then the sparks will really fly.

"I hate lazing about on the beach on holiday, it seems such a waste, but I suppose it's a task that's got to be done. I get brown very slowly, and I have to take my time about it or I frizzle up."

I asked Dusty if she ever wearied of the pace at which Americans seem to do everything. "I haven't been pushed at all," she answered, "but if anybody tried, I'd tell them to slow down.

"They do work very fast, but everything is so well regulated and arranged that there are virtually no hassles. I couldn't spend a lifetime working live here, that would age me very quickly.

"The American television I find better than at home, on the whole, mainly because there is such a choice. A lot of it is mid-juvenile, and some stations do cater all day long for the lowest common denominator, but the best of American TV is better than Britain's.

"Their big variety shows are brilliant, and I don't think we have hope of catching them up, but they don't have Spike Milligan, so they can never quite hope to improve on our comedy.

"While 'The Flying Nun' is on one channel, you can switch over and see 'The World Of William Blake' on another, and their educational stations are very good."

Night bird

"There's something about America which seems to fit me. Things like waking up in the middle of the night and knowing you can walk round the block and buy food in a supermarket. That's it, just being able to do things when you feel like it."

When Dusty comes back to Britain, the first thing she'll do is take off for Germany!

"Only for a few days," she added hastily, "then I'll be back to appear on a Tom Jones' TV show, then I'll be doing a two week spot at the Golden Garter Club near Manchester. I'm looking forward to that because I don't get many chances to appear in that part of the country."

With that, I left Dusty to get dressed, find out which part of the country she would be in a few hours later, and jump about with glee over yet another chart entry.

"Take care," I said.

"Thanks for waking me up," Dusty replied.

American singer JACKIE DE SHANNON who has had a million seller at home but is virtually unknown here. She hopes to put that to rights.

POP IS A MAN'S WORLD SAYS TRY-AGAIN JACKIE

JACKIE de Shannon is one of those people whose name you know — but that's about all. "I'm a myth; a name on a label; a piece of machinery," said Jackie while in London this week during a hectic three-week European promotion trip that will take in Paris, Hamburg, Berlin, Barcelona, Milan and Rome.

By NICK LOGAN

Here she's hoping that in-person appearances and a little spying out of the land will enable her to repeat the success she's had in her native America with her million-selling "Put A Little Love In Your Heart."

Jackie, a 25-year-old Kentucky-born blonde, given to expressive hand movements and to singing a snatch of all the songs she mentions in an interview, is best known in Britain as a songwriter, with a number of successes to her credit.

So far she's failed to breakthrough as a singer over here. "I think it is just a question of the right record at the right time," she said when we met at Liberty Records on Monday, her second day in town. "A hit song is a hit song in any country but we have suffered from a lack of exposure in Europe.

"What we need is a chance to meet the right people, to be able to be here for interviews. In the States I know everyone in the business and they know me as a person.

"That way you are not just a record; not just a name on a label. You are a person."

She was a singer — she started when she was 6 — before she became a songwriter. "No one would give me any good material," she recalls, "so I thought I'd write songs myself.

"At that time artists didn't write their own material like they do today. Today it is almost a necessity to write your own songs.

"But then, because I was a completely new artist, the publishers would look at who was in the Top Ten to see who they could give my songs to.

"Naturally I am thrilled to death when people record my songs but I would at least like the opportunity of being the first to introduce them."

Favourite

"Put A Little Love," which she wrote with her brother and a friend called Jimmy Holliday, is her biggest success in America so far. It's her favourite of all her compositions.

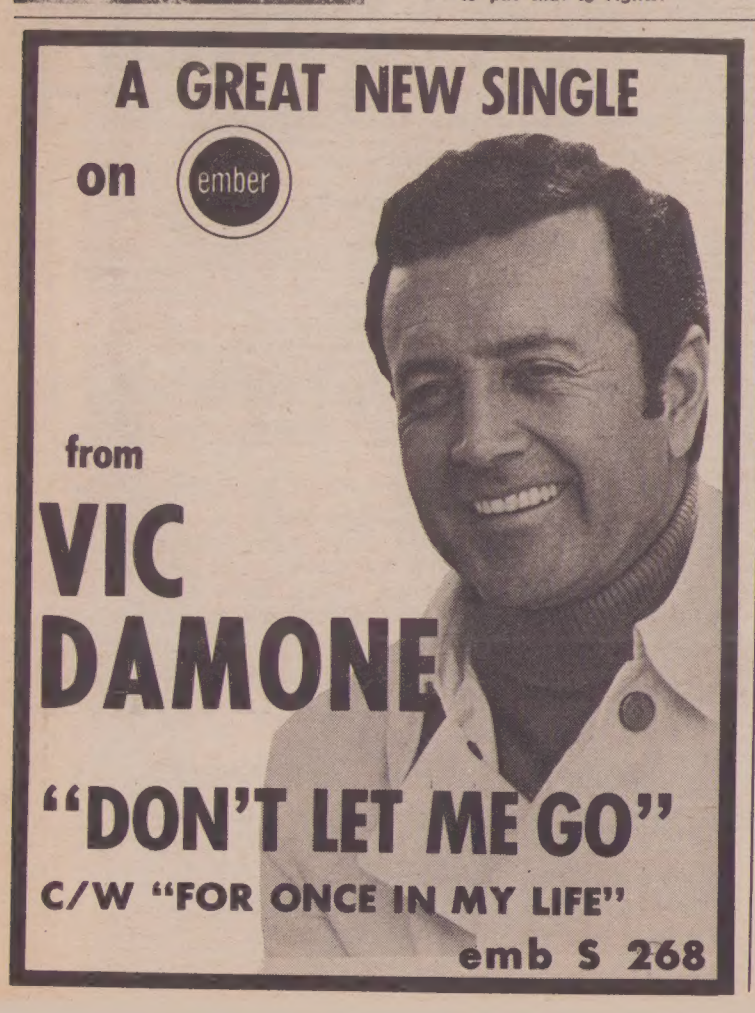
Dorothy Morrison, lead vocalist with the Edwin Hawkins Singers when they made "Oh Happy Days," has recorded it in gospel style says Jackie, pausing to give us her version of how Dorothy has done it and then adding: "It's fantastic."

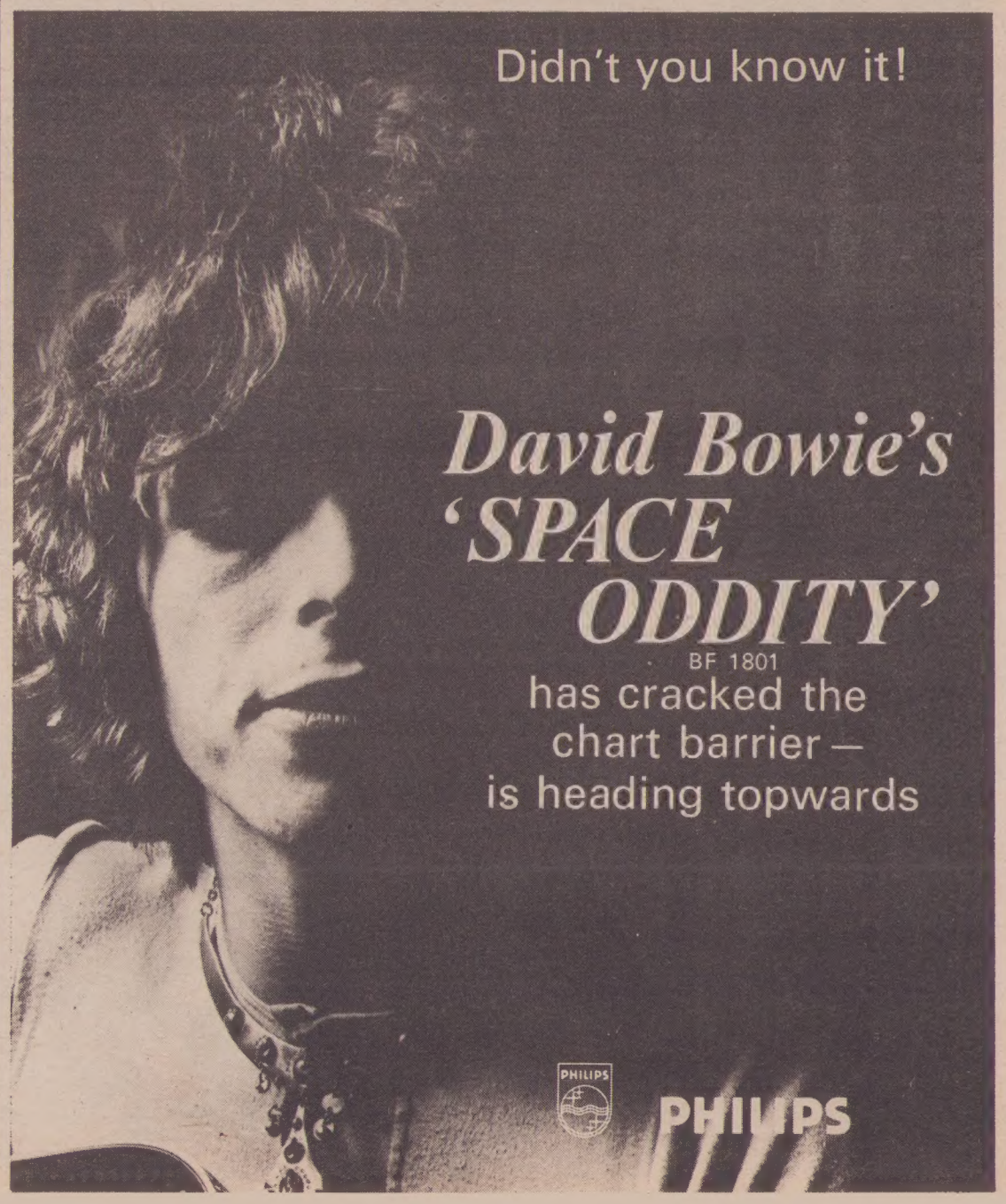
"I have to say 'Put A Little Love' is my favourite because it is going to give me every opportunity of doing all the things I have always wanted to do. We are going into films and I am writing a play.

"When you look back there are very few girls in the business that have had million sellers. It is a man's, man's world. Men are superior, they have to be, because a man can channell his emotions to a project. A woman can't for many reasons."

While she's in London — this is her fourth visit — Jackie will be absorbing musical trends here. She likes the Moody Blues use of classical influences and "went completely insane" over Traffic. "I love Stevie Winwood. He is marvellous."

Whereas in the past a musical gimmick could carry a record, nowadays songs have to have good lyrics and good melodies. Musically and lyrically pop compositions have made tremendous advances since she wrote her first hit — "Dum Dum" for Brenda Lee. "There's just no comparison between 'Yesterday' and 'Tutti Fruiti,'" says Jackie.





Suddenly this singer will be seen and heard a lot

IN the ultra-posh office of Liberty-United Artists executive, Peter Sarstedt sat down in a deep black leather chair, look a good look round at the furniture, nodded his approval and told me how he was going to monopolise the scene in coming weeks.

By GORDON COXHILL

"It's not intentional," he hastened to add, "but I do seem to have a lot happening starting from this week. My Radio 1 show started last Sunday evening and that will run for thirteen weeks. My series of six television shows for BBC 2 starts on Wednesday (October 1), my next LP will be out very soon, and a new single a couple of weeks later."

Although Peter became one of the most talked about singers for a long time when his "Where Do You Go" topped the charts earlier this year, it is strange for the BBC to give a series to a relative newcomer. I asked him if he had any idea why he had been so honoured.

"Not really, nobody has explained why to me. All I can say is there must be an awful shortage of artists about!

Right for them

"No, seriously, I can only think that the BBC imagine I am right for them. Not perhaps at this instant, because I still want to do a few things they couldn't let me do. But given enough time and space . . .

"I was talking to one of the heads the other day and he told me that he thought it would be wrong to put me on BBC 1 on a big spectacular. It would be too tight and I'd probably fizzle out.

"Stanley Dorfmann, the producer, and I sat down and thought up ideas, and the good ones we've kept in. It is an experiment, and I can only wait and see how well it comes off."

Peter ran into trouble with the BBC some time back when inadvertently a song he sang on a tape called "Take Off The Clothes" was played instead of another number. I asked him how much of his artistic integrity he had to compromise while working for the Corporation.

"Yes, I do have to compromise, but I can't let my life be run by anybody, even the BBC. I was told that the number of young people watching television amount to about one per cent of the audience, and that if I wanted to please about a hundred viewers or listeners on my shows, then to go right ahead and sing my so called sexy songs. That makes sense, doesn't it? So I suppose it's really a compromise in the cause of common sense.

No point

"I'd be alienating so many other people and there's no point in that. Nobody's ever told me what to do, or what not to do, and it does take a bit of getting used to."

Peter has always considered himself a songwriter rather than a singer, but following his success with "Where Do You Go," he has found that inroads on his time have left him with very few moments in which to write.

"As you said a few moments ago, my live appearances in this country, or anywhere else for that matter, have been more limited than most singers, but I wanted it that way. When I first became in demand for live perfomances, I had a stockpile of about three hundred songs, which nobody had really heard. Therefore I could pick out an hour and a half act of songs which I considered good.

"I could juggle them around and have virtually a different act every night. But after four months, I had exhausted my supply. Even out of three hundred, there are a lot I'd prefer not to bore an audience with.

"As fast as I was exhausting my supply, I should have been writing new material, but I just didn't have the time. So I have to make a decision: do I be like Frank Sinatra and sing the same stuff for the rest of my life? Or do I have a rest and get down to some serious writing? I wasn't even enjoying performing, so it wasn't a tough decision to come to. I wanted to get back to Copenhagen and my girl."

Peter told me that he doesn't wait for inspiration for a song, but picks up his guitar at least once a day and works on a number for hours. "I couldn't wait for something to suddenly hit me or I'd wait for ever, specially as I'm the lazy type."

When it comes to releasing a single, he thinks what impact the lyrics will have on the public.

"The words are the important thing to me, because I don't think there is any such thing as a commercial tune. I'd hate to be responsible for something which I knew didn't mean a damn, you know, a happy jingle type of song. I write first and foremost for myself, but if I intend recording a song for the public to hear, I want them to respond to it, in one way or another."

Musical

The stage musical which Peter has been commissioned to write, and which he admits he hasn't really got down to work on, will be vaguely autobiographical, in that the central figures are two young men tramping round the continent. "I am writing all the music and the songs, but I'm enlisting the help of a writer to give me advice on the script.

"I can think of the ideas, but I don't think I could write down words the way an actor could speak them.

"I'm still not sure whether I'll be appearing in the show, but I rather doubt it. Firstly, because it sounds like hard work, and that doesn't agree with me, and secondly if the thing is a success, it will run for a long time, and I couldn't really spare the time away from other things."

From what I know of Peter, he strikes me as the sort of man who would suddenly, without warning, hide himself from the business he found himself in more by accident than design.

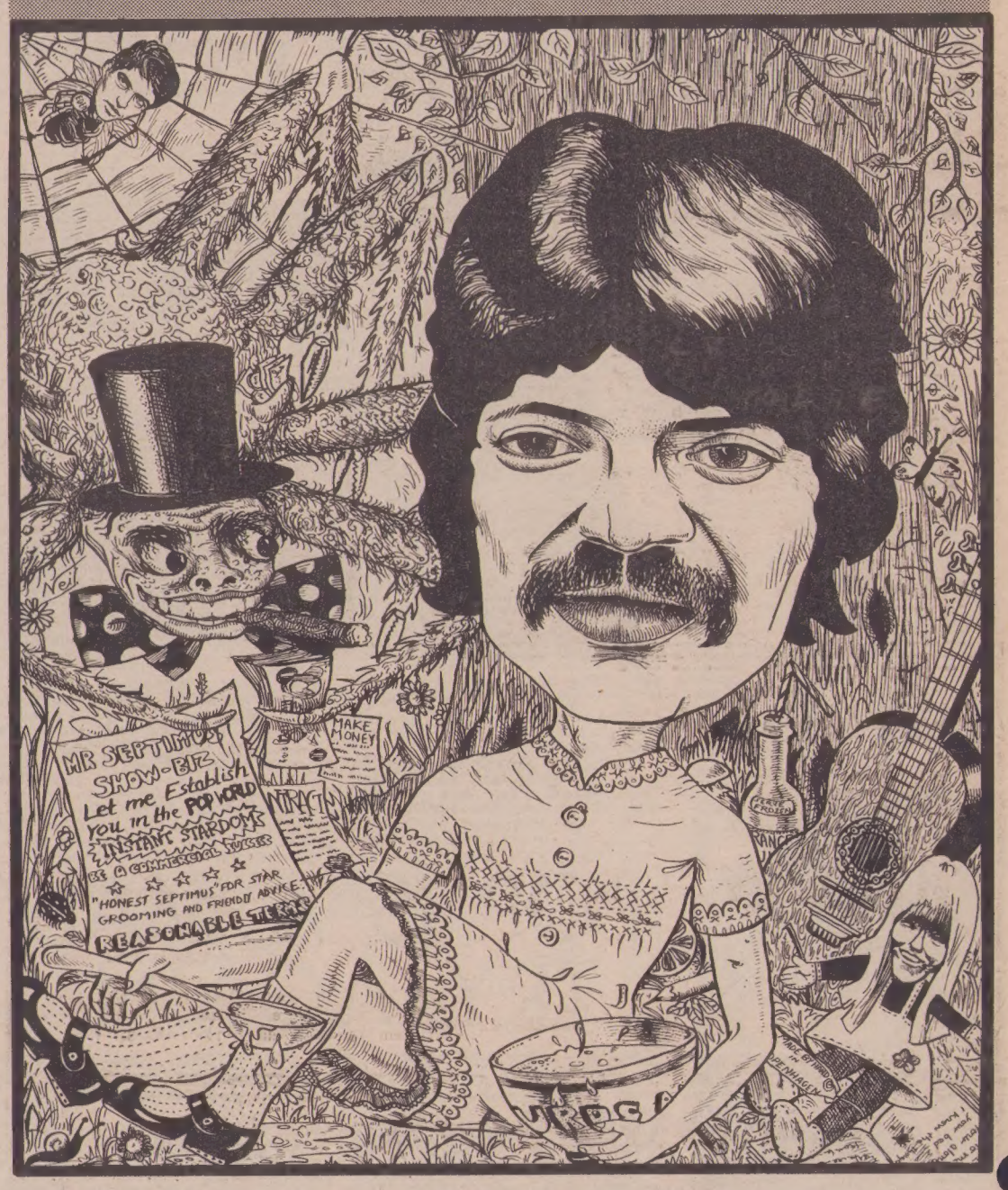
Can't run away

"Yes, that's true," he grinned, "except that there's nowhere I can run to now. They know where to get me anywhere in the world. Even before I became successful, I knew what would happen and it scared me. I saw it happen to my brother (Eden Kane). But he was different, he wanted it that way. Everything he did was for the pop industry. He devoted that part of his life to it.

"I feel bitter about what happened to him, but I'm sure he doesn't. I have to feel bitter for him. He's in America now, but I'm not sure what he's doing. I haven't heard from him for quite a while."

Peter is fighting hard against the forces of pop that drive singers and artists into cliques, where they lose contact with everything and everybody else. Listening to his new album, and the songs on it, you can take it from me, he's winning!

PETER SARSTEDT BY NEIL SMITH



Cartoonist Neil Smith pictures PETER SARSTEDT as Little Miss Muffet, being lured by an impresario into the show business net like his brother, Eden Kane, was. But Peter is more interested in his Copenhagen doll (bottom right).

KAREN YOUNG

July release is now a hit!

IT'S taken its time, but there's no mistaking the success this week of Karen Young's "Nobody's Child," which takes a gigantic leap from nowhere to No. 19 in the NME Chart. The record, a tear-jerking country and western tale of an unwanted blind orphan boy, was released in July and has been steadily gathering momentum and sales ever since.

Karen, whom I had the pleasure of meeting last week in a pleasant little hostelry just off Carnaby Street, looks about three years younger than her 23, is slim, blue-eyed and has long blonde hair. In other words, I'm as glad as she is about having a big hit, because I'll have to see her again for another chat!

"I was a bit dubious about recording the song at first," she told me, "because I imagined all the disc-jockeys and the press saying it was sick. I suppose it is a bit really, but I do think it's a lovely song. Needless to say, I'm very glad I decided to record the song after all."

From Sheffield

Karen hails from Sheffield, and has been known to raise a cheer for Sheffield Wednesday on more than one occasion. She started singing professionally about five years ago, first with a local group called the Counterbeats for a year, and then branched out by herself.

"I was working in a record store," she continued, "and I got so fed up when the kids came in with their pocket money on Saturday morning and asked for Lulu's or Cilla's and Dusty's new record.

"I was always day-dreaming about having hit records and having people come in asking for my latest single. One day I realised that I'd never make it as a singer by just thinking about it, so I packed in my job and joined the group."

Work wasn't easy to find, and Karen often wondered whether she had been wise in giving up her job. Then came her lucky, but well-deserved break. While singing in a Northern night club, she was noticed by the Bachelors who had popped in during a break in their own act. They introduced her to agent Dorothy Solomon who immediately saw the potential in Karen's voice and looks.

Since then, Karen has worked in the top clubs in the provinces and London. Now, with a record destined for an even higher chart position, she looks forward to tours, TV appearances, an LP in the near future, and continental work.

"Nobody's Child" may have done the trick, but from now on, Karen Young is going to be everybody's favourite baby! GORDON COXHILL

NEW to the charts

DAVID BOWIE

DAVID WAITED FIVE YEARS

"SPACE Oddity," the strangely appealing, highly contemporary disc, inspired by Kubrick's "2001 A Space Oddysey," has given David Bowie the chart break he has waited five years for.

Major Tom, the astronaut, who simply chooses to remain in deep-space rather than return home, is a space-age drop out.

"Home for Bowie and Major Tom," says David, "is the world we inhabit, where we eagerly subscribe our taxes to finance the space programme and where all we want in return is to know what our helmeted heroes eat for breakfast."

It was not written originally with a hit single in mind, but for David's own one-man colour TV show last winter.

Impressed

Everyone in the studio was so impressed that David decided to get it released as a single. He's now very surprised and pleased to find it in the charts.

Five years ago David formed one of Britain's earliest R&B groups, the Buz, who some of you may remember from the Marquee on Saturday afternoons. In 1967 he made an LP before having issued a single, a rare occurrence in those days.

He has performed his songs throughout Britain and in almost every European country. This summer he won trophies at Maltese and Italian song festivals.

David has already made a follow-up release and a new LP is on the way. So those of you who like David's highly individual singing style should be well satisfied.

JAN NESBIT

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50% of reasonable removal expenses will be paid and assistance with housing accommodation will be considered in suitable cases. Car allowance payable.

Further particulars may be obtained from the Chief Executive and Town Clerk, Town Clerk's Office, Civic Centre, Gravesend, Kent, to whom applications should be sent to arrive not later than 22nd October, 1969.

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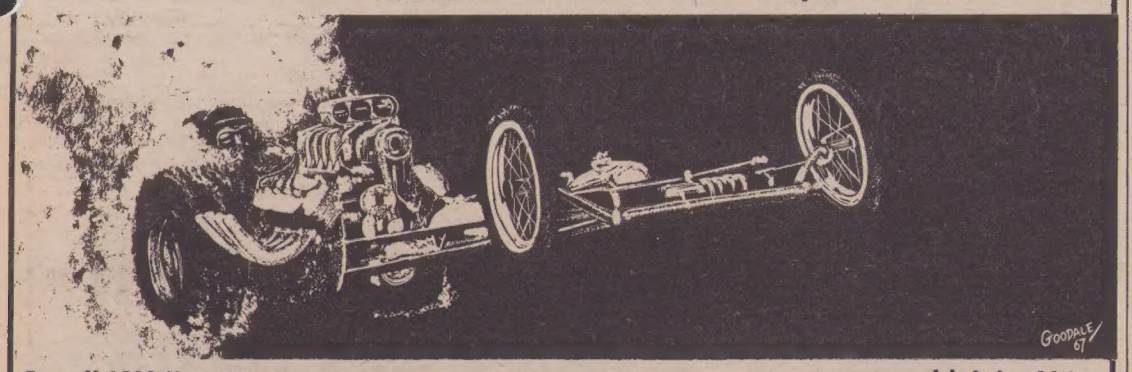

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TAIL-PIECES by the Alley Cat

QUICK transformation: now several British discs in lower region of U.S. Top 100—**Engelbert Humperdinck's** "I'm A Better Man," **Thunderclap Newman's** "Something In The Air," **John Mayall's** "Don't Waste My Time," **John and Ann Ryder's** "I Still Believe In Tomorrow," **Jefferson's** "Colour Of My Love" and **Joe Cocker's** "Delta Lady" . . . For Royal Variety Show, **Bernard Delfont** hopeful of securing **Sammy Davis** . . . Big chart rise for **Dusty Springfield's** new hit forecast by your **Alley Cat** . . .

Before leaving U.S., **Tom Jones** guested on **Bob Hope's** TV show . . . No "Top Of The Pops" for **Jane Birkin** and **Serge Gainsbourg's** disc, even if it reaches No. 1 . . . **Karen Young** could retitle **Cilla Black's** hit "Do You Come Here Orphan"!

Now in **Tony Bennett's** backing group — noted drummer **Louie Bellson** . . . New Zealand singer **Frankie Price** a brother of **John Rowles** . . . Strange title; next **Wayne Newton** single penned by

Nilsson, "I Guess The Lord Must Be In New York." . . .

Why is Pye's **Louis Benjamin** so publicity shy?! . . . Your **Alley Cat** agrees with **Derek Johnson**—slush lyrics of new **O. C. Smith** single. . . . A son for record producer **Alan Freeman's** wife in Australia. . . .

JOHNNY CASH and his lovely wife **JUNE CARTER** announced in Hollywood this week that they are expecting their first baby. (See story on page 16).

New group **Loadstone** launched by **Andy Williams**. . . . Musical director for **Lulu** in America — **Alyn Ainsworth** . . . Given a standing ovation, **Frank Sinatra** cracked "Save that for **Wayne Newton** — I'm too old! . . ."

Death of composer **Sonny Miller** . . . "Promises Promises" songs by **Burt Bacharach** and lyricist **Hal David** seem tailored for **Dionne Warwick** . . . In Las Vegas act, **Lulu** wears a kilt . . .

After twenty years, **Mel Torme** back on Capitol . . . **Tommy Roe** has disc version of **Creedence Clearwater Revival's** "Proud Mary" . . . **Dusty Springfield's** BBC-TV programme with **Danny La Rue** lacked pace . . .

Likely for next **Jimi Hendrix Experience** single: "Stone Free" . . . **Mama Cass Elliott** signed by Mercury's **Irving Green** as independent producer . . . Doesn't **Cilla Black** now resemble **Vikki Carr**? . . .

Pantomime for **Malcolm Roberts** at Torquay . . . "Jean" (big American **Oliver** hit) a **Rod McKuen** composition . . . Ideal for 'Spurs supporters: **Plastic Ono Band's** "Give (Jimmy) Pearce A Chance"! . . .

In Chelsea, **Don Partridge** starting own restaurant . . . **Dean Martin** will remain with **Frank Sinatra's** Reprise label . . . Several **Clive Westlake** songs recorded by **Petula Clark** . . .

Next **Ed Ames** single penned by Britain's **Wally Whyton**, "Leave Them A Flower." . . . High praise from **Tremeloes** of **Herman's Hermits'** act at Talk Of The Town . . . Name of **Eric Burdon's** new group—**War**. . . .

Cary Grant's cosmetic firm sponsoring **Engelbert Humperdinck's** U.S. TV series. . . . Final date by **Dave Dee, Dozy, Beaky, Mick and Tich** in Birmingham last week . . . **Bee Gees** could dedicate **Johnny Cash's** current hit to **Colin Petersen**! . . .

Mexico chart topped by **Beatles'** "Get Back." . . . **Keith Goodwin's** publicity work for **Equals** praiseworthy. . . . Impressive **Flaming Youth** LP sleeve designed by **Barry Saich**, ex-road manager of **Herd**. . . .

Big thrill for **Engelbert Humperdinck** — duetting with **Bing Crosby** on U.S. T V. . . . **Ronnie Scott** and singer **Marty Wilde** composers of new **Troy Dante** single, "Behold." . . . Untrue **Equals** auditioned for **Black And Blue Minstrels**! . . .

After three months, **Dave Clark** back from California holiday. . . . **Frank Sinatra** generous in praise for **Tom Jones** . . . Figures quoted for **John Rowles** Las Vegas contract doubted by **Alley Cat**. . . .

This month, **Malcolm Roberts** and his manager **Tony Lewis** visit Las Vegas . . . Holiday for **Frankie Vaughan** in Majorca . . . . . New **Frank Ifield** single first recorded by **Everly Brothers**. . .

In Belgium, **Humble Pie's** hit No. 1. . . . **Scott Walker** sued by **Maurice King**, alleging contract breach. . . . **Beatles'** "Abbey Road" is not **Cliff Richard's** address! . . .

Chart come-back for **Dave Clark Five** attempted by reviving **Jackie de Shannon's** "Put A Little Love In Your Heart." . . . **Peter Sarstedt** and his BBC-TV producer **Stanley Dorfman** both Crystal Palace F.C. supporters. . . . **Barry Mann** and his wife **Cynthia Weil** penned next single for **Mama Cass Elliott** "Make Your Own Kind Of Music." . . .

Singer **Terry Reid** now teetotal . . . **Bedrocks'** new single updates **Sam Cooke's** "Wonderful World." . . . **Lonnie Donegan** cracked to **Tom Jones**: "When I visited Wales it was closed!" . . .

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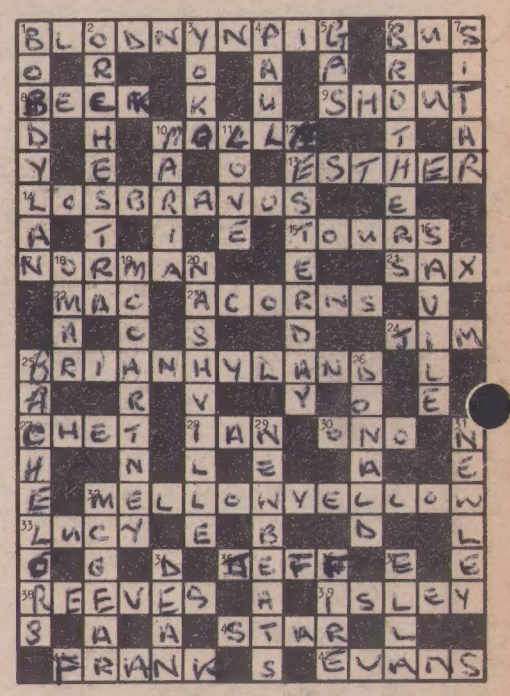

ACROSS:

1. Sounds like a piece of Welsh pork! (7, 3)
6. Who's was magic
8. See 35 across
9. Lulu's first hit
10. Mrs Gibb
13. Israeli songstress
14. "Black Is Black" group
15. Sometimes come in packages
17. Susan Maughan hit
21. In short, a brass instrument
22. Rainproof end to blues group
23. 3 down's peace plants
24. and 38. Died in plane crash
25. "Sealed With A Kiss" hitmaker (5, 6)
27. Mr Atkins
28. Hairiest of the hairies?
30. See 3 down
32. Donovan hit (6, 6)
33. A diamond flier?
35. and 8 across. Just had hit with Donovan
38. See 24
39. and 6 down. They made the original version of 9 across
40. One who's name is in lights maybe
41. Singer/screen star
42. Half U.S. hit duo

DOWN:

1. Found on the skyline of 20 down? (3, 5)
2. It's often in a pit!
3. and 30 across. One of the virgins?
4. and 19 down. Creator of Maxwell and his silver hammer
5. "Classical . . ."
6. See 39 across
7. Ravi's instrument
10. P. J. Proby hit from film musical
11. Arthur Lee's West Coast group
12. Much-recorded Beatles ballad
16. Deejay
18. Egyptian actor
19. See 4 down
20. Home of country music
25. Irish trio
26. "Please Don't Go" singer
29. Had hit with "Bread And Butter"
31. Pop star between 1958-61, now actor/producer
32. Brother of 4 down
34 Marmalade's lead singer
36. Crazy hit?
37. Jazz songstress

Answers next week and here is last week's solution

ACROSS: 1 Spinner; 4 "Days" and (Oh Happy) Day"; 6 Ode (To Billie Joe); 7 Goo (Goo Barabajagal); 9 Anita (Harris); 10 Scott (Walker); 12 Blue; 13 (In) Dreams; 14 Bee (Bumble & The Stingers); 15 "Hide (Away)"; 18 (Brian) Poole; 19 (Bob &) Earl; 20 "Clean (Up Your Own Back Yard)"; 22 Otis (Williams or Redding); 24 "(Need Your Love) So Bad"; 26 Yes; 28 Ike (& Tina Turner); 29 "Hey Joe"; 31 Nose; 33 Hound (dog); 37 (Terry) Wogan; 39 Tune; 40 NME; 41 (Family) Dogg; 42 single.

DOWN: 1 "Stand Up"; 2 "I Live For The Sun"; 3 (Tommy) Roe; Dell(s); 5 "Not (Responsible)"; (Goo) Goo Barabajagal; 8 (T Other (Man's Grass Is Always Greener); 10 Serge (Gainsbourg); 11 "ASH(es to Ashes)"; 12 "Bad (Night)"; 16 Isley (Brothers); 17 (Zager &) Evans; 21 Idle (Race); 23 (Simon Dupree & the Big) Sound; 25 "(Bad) Night"; 27 Eve (Taylor); 30 Edwin (Hawkins or Starr); 32 "(I Can) Sing (A Rainbow)"; 34 "Out (Of Time)"; 35 Ned (Kelly); 36 Les (Dawson).

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